

FRONT: THE HAITI OUSTER • 4 / MUSIC: THE STILLS • 33 / FILM: WHAT TIME IS IT THERE? • 40

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

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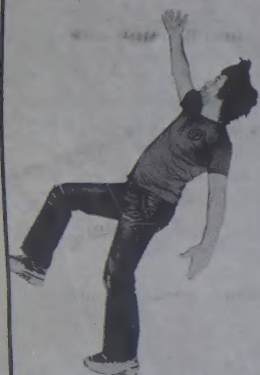
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CLASSIC TALE OF
DOOMED LOVE

MADAMA BUTTERFLY

[BY ALLISON KYDD • 21]

CJSR FM88 RADIO WORTH THE RISK



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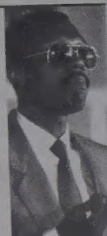
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ON THE COVER

According to the so-called "butterfly effect," if you go back in time and change one little detail, the entire future will be drastically altered. So... what would be changed if you went back in time to 1963 and persuaded Edmonton Opera to pick something other than *Madama Butterfly* for their debut production? Probably not much, except they'd be doing a different show this week to celebrate their 40th anniversary • 21

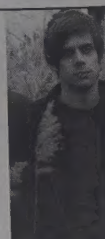
FRONT

Why did the U.S. want to get rid of President Aristide? • 4



MUSIC

Stills albums run deep • 33



FILM

Starky and Hutch: my cops runneth over • 36



three
dollar
bill

By RICHARD BURNETT

For whom the bell tolls

It's nothing short of astounding what's happening with gay marriage in the United States. Everybody knew when the Massachusetts Supreme Judicial Court ruled last November that gay marriage must be legal in that state by May 17, but no one could have predicted what's happening in San Francisco and now the rest of the country.

This chain of events is happening only because San Francisco mayor Gavin Newsom was invited last month to attend U.S. President George W.

Bush's State of the Union address in Washington, D.C. In his address, Bush, wary of the Massachusetts ruling, defended the "sanctity of marriage" and proposed a constitutional amendment to ban same-sex marriage. "I was at the State of the Union and I felt a real resolve on this issue," Newsom said afterwards. "I just was scratching my head, saying this was not the world that I grew up aspiring to live in, that [Bush] was talking about. I just found [his] words quite divisive."

So Newsom, who is 36, handsome and married (to a woman), went home, consulted with his aides and then decided City Hall would perform same-sex civil marriages. Since February 12, thousands of gay and lesbian couples from across America and around the world have gotten married in San Francisco.

That's when the shit hit the proverbial fan.

Bush freaked. "On a matter of such importance, the voice of the people must be heard," Dubya remarked on February 24. "Activist courts have left

the people with one recourse. If we are to prevent the meaning of marriage from being changed forever, our nation must enact a constitutional amendment to protect marriage in America. Decisive and democratic action is needed because attempts to redefine marriage in a single state or city could have serious consequences throughout the country."

Bush says "activist" courts must not decide the fate of marriage; rather, the American people should. Of course that's not how Dubya felt when the courts crowned him president in 2000. When Bush took the oath of office, I thought he swore on the Bible to uphold the Constitution and not the other way around. Of course, now that America finds itself in an Iraqi quagmire, Bush is pushing for an anti-gay marriage constitutional amendment to distract voters in this election year.

Even U.S. civil rights leader Rev. Jesse Jackson has taken the bait, arguing that gay rights and racial equality

SEE PAGE 9

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Aristide development

U.S. "gunboat diplomacy" lies behind ouster of Haitian president

By MALCOLM AZANIA
(MINISTER FAUST)

"If you're elected as president of a country, don't depend on the U.S. to respect the rule of law." — U.S. Congressman Charles Rangel

"The deed is done. Haiti has been raped. The act was sanctioned by the United States, Canada and France." — The Jamaica Observer

The second-oldest republic and poorest state in the Western Hemisphere, victim of 32 coups, object of U.S. occupation for nearly two decades, home to a dynamic culture, syncretic religion and volatile politics, the sick man of the Caribbean. Haiti.

Until recently governed by Jean-Bertrand Aristide, its economy is clutched by a pale-skinned, half-French ruling class, an arrogant, vicious elite for whom racial self-hatred is almost a religion. They're the single per cent of the population that owns nearly half of Haiti's wealth and bears substantial responsibility for Haiti's 51 per cent literacy rate, 50 per cent undernourishment, 50 per cent access to clean water and sanitation and 49.1-year life expectancy.

Players and prospects are changing by the hour, but one thing that isn't changing is that Haiti is messed up. So who's gonna tell us why? Here's a helpful rule: don't trust liars.

The U.S. State Department and the New York Times both claimed that democratically-elected Aristide asked for asylum in South Africa and was refused, which is why Aristide is, at the time of this writing, in the Central African Republic. But South Africa's UN ambassador Dumisani Kumalo flatly denies that Aristide asked for South African sanctuary. The U.S. says Aristide "resigned," while two U.S. congresspeople, the head of a major NGO and Aristide himself say he was kidnapped. If so, asking for asylum without a telephone under enemy guard might be difficult.

THE U.S., CANADA AND FRANCE called for Aristide to resign two years before the end of his term, claiming he'd failed his country politically and economically. But according to Haiti-Action.net, since 2000 the Bush administration "has erected an economic aid blockade, preventing more than \$500 million (U.S.) in interna-

tional loans and aid [including] a \$146 million loan package from the Inter-American Development Bank... intended for healthcare, education, transportation and potable water." The U.S. says it's devoted to democracy in Haiti, yet according to Noam Chomsky, under Organization of American States sanctions imposed after the first anti-Aristide coup, exports from Haiti to the U.S. actually increased.

Pattern?

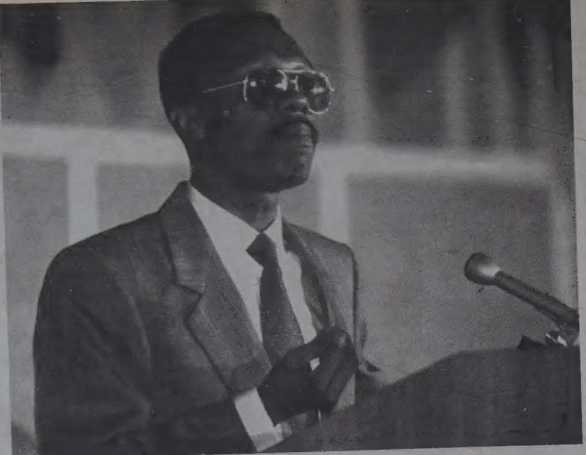
How about U.S. support for the 2002 coup against democratically-elected Venezuelan president Hugo Chavez? Or the illegal U.S. invasion of Panama in 1989, a bloodbath which tested how quickly then-new U.S. stealth fighters could butcher 3,000 people to capture a former CIA drug-relay and anti-Sandinista asset? Or the 10-year U.S.-bankrolled terrorist war to overthrow the democratically-elect-

ANALYSIS

ed Nicaraguan government? Or the CIA-backed coup in the first 9-11 (1973, in Chile) to overthrow democratically-elected President Salvador Allende, followed by the "neutralization" of 3,000 people?

But terrorizing populations inside the U.S. Empire isn't a SNAFU—it's SOP. Aristide attorney Ira Kurzban said that if it's true, the abduction of the president would be "the worst kind of 19th-century gunboat diplomacy.... If this is President Bush's order, the Congress needs to investigate and determine if it's an impeachable offense." U.S. congresswoman Maxine Waters went so far as to name a specific enemy of democracy: Undersecretary of State for Latin America Roger Noriega. She calls the senior aide to former Senator Jesse "Hang 'em Again" Helms a "Haiti hater"; both men were longtime backers of Haitian dictator Jean-Claude Duvalier and sworn opponents of Aristide. According to Waters, the gangs that's just overthrown Aristide is full of Duvalier loyalists. The key gunman is a former member of the U.S. Special Forces and an alleged drug lord.

Moreover, Jamaican PM P.J. Patterson questions just how "voluntary" Aristide's alleged "resignation" was; according to the CBC, he was flown out of Haiti on a Pentagon plane. According to Waters, Aristide was told by U.S. diplomats that unless he left immediately, the rebels would kill many Haitians, including him. On February 13, U.S. Secretary of State Colin Powell, recently described as a traitor to his race by TransAfrica Forum president Randall Robinson, said, "We will accept no outcome that in any way illegally removes the elected president of Haiti" and that no matter how "corrupt" or "incompetent" Aristide is,



he must not be forced from office before the 2006 end of his term.

If this coup is the proxy-overthrow many are claiming it is, why did the U.S. hate Aristide enough to destroy him? Certainly it's not because of his alleged corruption or repressive rule—the U.S. has armed and supported repressive regimes for at least a century, from Zaire to the Philippines to Iraq (bringing Saddam Hussein's Ba'athists to power in a bloody 1963 coup). The U.S. never imposed a sanction against so much as Haitian man-

goes during the Duvalier horror. It's just that repression is always good for business, from breaking a local strike to airstriking a faraway state.

JEAN-BERTRAND ARISTIDE was originally a liberation theologian and priest who remembered Christ's warning to the rich about how tough it is to get into heaven. His Lavalas ("the Flood") movement received 67 per cent of the vote in Haiti's first-ever democratic election, drowning U.S. stooge and former World Bank shark Marc Bazin. Noam Chomsky says that Aristide reduced "corruption extensively, and trim[med] a highly bloated state bureaucracy," winning "a lot of international praise for this, even from... international lending institutions," who offered him "loans and preferential terms because they liked what he was doing." Aristide cut back Haitian drug trafficking and nearly stopped the flow of refugees to the U.S. and, according to Chomsky, "atrocities were reduced to way below what they had been or would become. There was a considerable degree of popular engagement in what was going on."

So like Noam says, "The only question in the mind of anybody who knows a little history should have been, 'How is the U.S. going to get rid of Aristide?'"

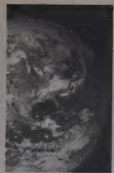
According to Chomsky, both Bush I and Clinton backed the first overthrow of Aristide. The U.S. broke the OAS embargo intended to oppose the coup leaders' "horrible atrocities and torture. Actually I was there at the time and I don't think I've ever seen such terror.... The Bush and Clinton administrations... even secretly authorized illegal dispatches of oil (in violation of presidential directives) to the military junta and its wealthy sup-

porters." Eventually Washington allowed Aristide to return, but on Mafioso terms: if you make concrete change, you'll wear concrete galoshes. Aristide was forced to implement the policies of Marc Bazin and "U.S. demands for an extremely harsh neoliberal regime which has pretty well devastated what's left of the country." In 2003, Chomsky said that the U.S. opposed Aristide's government partially just out of "revenge against an independent populist leader. Certainly not corruption. I'm sure it's corrupt and brutal and everything else they say, but not more than other countries that the U.S. supports. If we start running down the list of countries the U.S. supports, Haiti looks pretty good by comparison."

Did Aristide undermine democratic election in 2000? *The Final Call*, the Nation of Islam's newspaper, quotes Alex Dupuy, a sociology professor at Wesleyan University, as saying, "The parliamentary elections provided an opportunity for the U.S. to undermine Aristide by supporting the opposition. [But] Aristide's major blunder was to use extra-judicial means [of] armed gangs to do his bidding for him." Some of Aristide's "gangs" have stoned marchers and even erected fiery blockades during recent protests against him. Aristide has been accused of employing murderous thugs who've repeatedly bloodied Haiti's shattered streets in recent weeks. Reporters Without Borders placed Aristide on its list of "predators of press freedom."

SO WHAT ABOUT his opponents? Someone once said, "If firefighters fight fire, what do freedom fighters fight?" Factory-lord and U.S. citizen Andre Apaid has emerged as civilian leader of anti-Aristide Group 184. Congresswoman Waters said only days ago that protests organized by Apaid have become increasingly violent: "Police officers are confronted, property is damaged and roads are blocked. [I believe] Apaid is attempting to instigate a bloodbath... and then blame the government for the resulting disaster [so] that the United States will aid the so-called protesters."

Then there's anti-Aristide "freedom fighter" Guy Phillippe, a U.S. Special Forces trainee who once fought to restore Aristide. Phillippe has been linked to "Baby Doc"



CRIME

West trial virus

EDMONTON—Well, it looks like we may have bit off a little more than we could chew on this one. After more than five years and \$50 million spent, the case that was supposed to strike a major blow against the allegedly growing organized crime problem in Edmonton has officially been abandoned.

The case in question dates back to September 1999, when a slew of participants in a supposed cocaine trafficking ring were rounded up by Edmonton police in a series of raids. Of the 60 people charged, 41 were swiftly found guilty of various offences while the remaining 19 were released on bail as they waited for Crown prosecutors to prepare their trials. And wait they did, until the Crown finally admitted this past Friday that they didn't have the resources to effectively organize the evidence on hand and that the case had collapsed under its own weight.

The reasons for the breakdown were manifold, according to a report in the *Globe and Mail*, but essentially boiled down to a frustrating lack of communication between the Crown and the Edmonton Police Service and the Crown's realization that they couldn't bring the case to trial within the time constraints set by the Charter of Rights and Freedoms. The backbreaker proved to be the sheer volume of evidence that was to be provided for the defence. In all, 7.5 million pieces of paper were produced, each of which had to be funneled to each suspect's defence lawyer—which wouldn't have been so bad, if some suspects hadn't had up to four defence lawyers, who also received hundreds of cassette tapes containing an estimated 250,000 conversations.

But of course, the case did stick around long enough to eat up a boatload of expenses. The CBC reported that over the last five years, more than \$23 million was spent on lawyers' fees—which were doubled by the Crown to ensure a fair trial for the accused—on top of the \$12 million that prosecutors and police spent in the period leading up to the trial. And let's not forget that brand-spanking-new bulletproof courtroom the city built specifically for the trial. It only cost about \$2 million. Maybe they can use it as a traffic ticket court or something. —CHRIS BOUTET

ALIENATION

Let's call them North North Dakota

OTTAWA—Over the past few years, it's been well documented that sizable percentages of Albertans, Quebecers and Newfoundlanders say they're tired of being screwed by the fat cats in Ottawa and think their home provinces should secede from Canada and join the United States. Well, now we can one more

THE BEST BEEF
IN THE WORLD....



province to the list: Saskatchewan.

A study has found that nearly one-quarter of Saskatchewan residents say they wouldn't care if Saskatchewan joined the United States, according to a recent article by the Canadian Press. The study, concluded 14 months ago by the Ekos polling firm, says that while Ottawa's ratification of the Kyoto Accord is partly the reason for the increased anti-Canada sentiment, a large portion of the blame can also be placed on a perception that Saskatchewan's interests are no longer represented in the nation's capital.

In the poll, 23 per cent of Saskatchewanites (Saskatchewanians?) said they wouldn't be too concerned if their province became part of the U.S. Surprisingly, this number is actually higher than that expressing the same sentiment in perennial Constitution-haters Alberta or Quebec, where only 19 per cent of the populations feel the same way.

"On the whole, western disaffection is a real issue which is somewhat inflamed, particularly in Alberta and Saskatchewan," says an analysis accompanying the poll, adding that the popular opinion of Ottawa has been steadily slipping among the western provinces for the last 10 years. As recently as 1995, between 94 and 97 per cent of the demographic felt a strong sense of belonging to Canada; that number, the study notes, has now declined to between 82 and 86 per cent. "The potential for a widening of this western disenchantment is... a serious concern," it reads, "although the evidence suggests it is more a possibility than a likelihood."

No mention was made as to whether or not Americans would all that concerned if Saskatchewan were to join their union. —CHRIS BOUTET

POLITICS

PM targeted by two-pronged attack ad campaign

OTTAWA—The federal Liberals have yet to make an election call and the united

...AND THE WORST BULL...

CLOSE
THE
BORDER!!



Conservative Party has yet to select a new leader. But the pre-vote mud is already being slung across this country's political landscape. Both the Tories and the NDP recently launched controversial ad campaigns designed to attack the credibility of Prime Minister Paul Martin—and both parties are taking heat for these inflammatory spots.

Last week saw the debut of a new Tory ad which featured a parody of a Barbadian accent; the voice lauded the Caribbean island nation's two per cent tax rate and praised "your prime minister Mr. Paul" for registering his shipping company there so he could escape Canada's taxes. The ads were slammed by the Liberals and the Canadian Centre on Minority Affairs as being racist and inaccurate. And the spots even earned the wrath of the island nation's government.

William Gooding of the Barbadian High Commission told the CBC that the radio spot "was not authentic in the accent or the information.... It's totally contrived and nothing to do with Barbados."

As of late last week, the *Barbados Post's* online edition included front-page links to CBC and other Canadian news service's coverage over the ad—an indication just how seriously the people of that nation have taken the spot.

The Conservative ad was previewed by the CBC but has not been aired on other Canadian stations. More ads are coming—the Barbados ad was just the first of a five-part series of spots slamming the PM—and the Tories claim they will give local supporters and programmers the chance to pick and choose which spots they feel are the most appropriate for their audiences.

NDP leader Jack Layton was front and centre in a new spot that the party paid CTV \$100,000 to air during its Academy Awards broadcast. The commercial portrayed Layton as a man of the people, a champion of the everyman, while painting Martin as a government opportunist who has consistently slashed government spending

and, as finance minister, cut tax breaks to his wealthy friends.

Like the Conservative ad, the NDP spot connects Martin to his family's shipping company, Canada Steamship Lines. When Martin is described as a man who does favours for the rich, an image of one of his company's ships appears on the screen. Even with the sponsorship scandal still fresh in the minds of most Canadians, the ads are proof positive that both parties' long-term strategy is to use the company as an anchor attached to the PM's ankle.

To avoid any conflict of interest implications, Martin's sons Paul William, James and David now operate CSL, which their father took over in 1974 and bought outright for nearly \$200 million in 1981. Although the company became a blind trust when Martin came to Ottawa, the CBC reported that the company received \$161 million worth of government contracts from 1993 to 2003, even though the Liberals reported last year that CSL received only \$137,000 in government contracts.

Martin defenders have pointed to the fact that many of the government contracts given to CSL came from the Tories before they were ousted from power in the 1993 election. Martin has called for Auditor General Sheila Fraser, the same person who penned the damning sponsorship program report, to look into why the numbers were so badly misrepresented until 2004.

The sponsorship scandal has pushed the allegations over CSL's government funding into the background of the Canadian political consciousness, but if the NDP and Tory ad campaigns are any indication of future trends, those parties see the steamship affair as an issue with which they can hang Martin rather than a sponsorship scandal. After all, two weeks after the scandal broke, the PM and the Liberals are already rising in the polls after firing and suspending the heads of Crown corporations implicated in the affair. —STEVEN SANDOR

BY STEVEN SANDOR

Cold Lazarus

I can vividly remember my first trip to Hungary with my parents. I was 13 years old; the Iron Curtain was in place. Like most children of the '70s, I grew up with images of *The Day After* and the idea that the world could end with the push of a few buttons in Washington and Moscow. When the gates opened and our train was allowed to move from Austria into Hungary, even at 13 I was conscious that, for the next month, the missiles on my side of the curtain would now be pointed at me.

The Cold War was all the more evident in Hungary; my father angrily confronted two fishermen who had begun a conversation—in excellent English—with me during an excursion to the resort town of Lillafürdő. He accused them of being KGB and we never saw them again. The Soviet military machine was evident everywhere; unlike the Americans, who often conduct tests in secret, the Soviets used their military might as part of the propaganda machine. We were once halted on a highway by a military officer who warned us to be cautious because there were tank war games going on. When he noticed a Canadian boy in the backseat, he eagerly pointed out all the nearby too-cool military technology.

Of course, Hungary is no longer a satellite of the Soviet empire and the West has long been celebrating victory in the Cold War. But as Russian president Vladimir Putin continues to rattle his sabre loud enough for Washington to hear, I fear that the last decade may be remembered as the Cold War's short recess.

Last week, Putin took time out of an election campaign to oversee ballistic missile tests in the Barents Sea. Even though many of the tests were failures, Putin declared that Russia's new arsenal would be able to penetrate the missile defence shield proposed by George W. Bush.

America's continuing role in Afghanistan and Iraq—regions which Moscow has always seen as being under Russia's sphere of influence—are actually beginning to reignite the old Cold War mistrust. Putin is ready to assert his country as a superpower equal to America. He has some political acs in the hole; he continues to tie Middle East terrorists to the Chechen rebels who recently blew up a train on the Moscow metro line, the latest in a series of attacks on the capital.

In the end, America's post-September 11 trauma may go down as the impetus for Russia's remilitarization. And if it brings the fear of missiles to a new generation of kids, it will be far worse than any threat that could be pinned to Osama Bin Laden. ☐

**SUPER-JUSTICE
TEAM**

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**"LO,
THERE
COME
THE
EVIL 8!"**

ROLL CALL

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GOD-MAN

SILVER WOMBAT

WHIRLING WONDER

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THE BAND
OF SUPER-
HEROES
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THEIR HEAD-
QUARTERS TO
SEE WHAT
DEADLY
MENACE MAY
CALL UPON
THEM TO
POOL THEIR
SUPER-POWERS
IN THE NAME
OF JUSTICE!

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CRIME-PUTER?

YES! THE EVIL EIGHT
HAVE ESCAPED FROM
PRISON AND ARE PLAN-
NING A BANK HEIST!

I'LL USE MY POWER
OF FLIGHT TO
SEARCH FOR THE
EVIL EIGHT'S
HIDEOUT!

I'LL SCOUR THE
UNDERGROUND
FOR TIPS ON THEIR
PLANS!

I'LL USE MY
SUPER-SPEED TO
CHECK ON ALL
AREA BANKS!

I'LL RE-IGNITE
THE BIG BANG,
REARRANGING THE
COURSE OF COSMIC
AND BIOLOGICAL
EVOLUTION THAT
BROUGHT US TO
THIS MOMENT.

GOD-MAN REARS BACK AND
EXERTS HIS OMNIPOTENCE
POWER OVER THE
SPACE/TIME CONTINUUM.

UM...
WAIT...

GOD-MAN DON'T...

10:14 am ANYTHING COME UPON THE
CRIME-PUTER?

NOPE. NOTHING'S
CHANGED.

OH, I WOULDN'T
SAY THAT...

NEXT
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THE FEARSOME
FOUR ATTACK,
AND THE
SUPER-JUSTICE
TEAM MUST
AGAIN RELY
ON THEIR
SEAMLESS
TEAMWORK
TO SAVE
THE DAY!

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Haiku Horoscope

ARIES

(March 21-April 19)
Misreading signs, you
Wind up in the front row at
The Fascism Awards

LIBRA

(Sept 23-Oct 22)
Give up that half-baked
Scheme to continue baking
The rest of that pie

TAURUS

(April 20-May 20)
Don't just lie around
On the couch all day, eating
And collecting rats

SCORPIO

(Oct 23-Nov 21)
Your maniacal
Laughter can only be an
Asset in hockey

GEMINI

(May 21-June 20)
Bob hasn't been much
Of an uncle since he fell
Off of the wagon

SAGITTARIUS

(Nov 22-Dec 21)
Every day is a
Good day for Bob Marley to
Rise up from the dead

CANCER

(June 21-July 22)
You've known each other
Long enough—time to propose
To the PS2

CAPRICORN

(Dec 22-Jan 19)
The sun is shining
The weatherman's prophecy
Has now come to pass

LEO

(July 23-Aug 22)
Walking to the beat
Of any drum is pretty
Blasted different

AQUARIUS

(Jan 20-Feb 18)
A true samurai
Probably doesn't refer
To wounds as "owsies"

VIRGO

(Aug 23-Sept 22)
The pressure is on
Get your ass the hell out of
That pressure cooker

PISCES

(Feb 19-Mar 20)
Let your spirit run
Free and roam wild but don't let
It crap on my lawn

by Jonathan Ball, Registered Fraud, www.jonathanball.com

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A colony of unrequited dreams?

U.S. is economically annexing Canada, warns Parkland pundit Gordon Laxer

By CHRIS BOUTET

Ever since the Rush-Bagot Agreement of 1817 first defined the imaginary line that separates Canada from the United States, we Canadians have watched our neighbours to the south with a wary eye, wondering whether it was just a matter of time before our increasing economic reliance on the U.S. would lead to all-out annexation. So far, nothing's happened. But if you ask Parkland Institute director Gordon Laxer, the possibility has never seemed realer than it does today.

"Ever since September 11, 2001, we have seen a series of policy moves intended to bring Canada much closer to the U.S.," warns Laxer, a longtime political activist and professor of sociology at the University of Alberta. "Some of the ideas are so extensive, I consider it to be annexation, but without the Canadian senator in Washington."

The policy moves Laxer's talking about—the proposed Canadian-American ballistic defence system, the so-called North American Security Perimeter and continental energy and water strategies, to name a few—and their possible ramifications will be the focus of *Colony or Country? The Future of Canada-U.S. Relations*, a panel discussion at the U of A next Tuesday that will feature Council of Canadians national chair Maude Barlow, author Murray Dobbin and Laxer.

The goal of the discussion, Laxer says, is to make people aware of the dangers inherent in binding Canada even more tightly to the U.S. economy—the most predominant one being that Canada has the potential to lose more than just economic independence. "Since the U.S. is Canada's largest trading partner," he says, "all the corporate elite in Canada cares about is facilitating exports to the U.S."

Haiti

Continued from page 4

Duvalier and was accused in 2000 and 2001 of plotting against Aristide. According to *The Final Call*, "While in the Dominican Republic, Mr. Philippe's reputed taste for luxury hotels fueled speculation he was involved in drug trafficking.... 'You can look in all the banks of the world, but you will not find any money of mine, because I am not rich,' he said."

Maybe not. But the U.S., France and Canada certainly are, and they all backed the destruction of Aristide's government. Once again, SOP—standard operating procedure.

Starve a country. Enslave it. Work it to death. Bleed it dry. Kidnap or kill its leaders. Bomb it. It's the oath of empire. We need an oath for democracy. And to live it. ☐

But the American security agenda can slow down or stop products at the border, which poses a problem for Canadian exporters. So to meet this security agenda, there are all kinds of social and cultural policies that have to be conformed to the American ideal; if we're not willing to accept their policy, the Americans will put up a trade wall.... But if we just go on adopting American political and social policies over and over again in order to keep the trade flowing freely, then where is Canada's political sovereignty? I would argue that we wouldn't even have a democracy."

THE CORPORATE ELITE Laxer is referring to is the Canadian Council of Chief Executives (CCCE), and the policy they want in place to ensure our spot inside the wall is the North American Security and Prosperity Initiative, a.k.a. "Deep Integration."

According to a report published in December by the Canadian Centre for Policy Alternatives, the initiative calls for Canada's full integration into American security and military operations, a continental resource and energy policy and "harmonized" trade regulations.

"Basically," explains Laxer, "we would be following the U.S. on a range of economic, military and security policies. Sure, they call it 'harmony,' but anybody who thinks that the U.S. is going to adjust their own policies to meet us halfway is pretty naive. 'Harmony' always means that Canada adopts U.S. policy."

Of course, Laxer is always a little leery of anything the CCCE recommends; they are, after all, the same

organization that pushed so hard for Canada to buy into the North American Free Trade Agreement in the first place, an agreement that Laxer feels was actually a major step backwards for the Canadian economy. "One of the major problems with NAFTA and closer integration is that we can't have an industrial policy anymore," he says. "We can't have a national policy, or policies of developing manufacturing or diversifying the economy—anything that the Americans don't want us to have, really—so now we're forced to rely more and more on resource exports: oil and gas, lumber.... Canada was the seventh-largest manufacturing countries in the world around 1900. I couldn't even tell you where we are now."

Naturally, the issue is a big one—according to Laxer, it's our sovereignty as a nation that's at stake here, and only vocal popular opinion can ensure

that it is maintained. "Canada has become more nationalistic and proud over the last 20 years," he concludes. "But the elite in Canada don't want a country anymore; they don't want a sovereign state. So the big question is which way is the government going to go over the next few years? Are they going to side with the citizens and voters who want a sense of sovereignty from the U.S., or are they going to side with an elite that doesn't want an independent policy? The best thing that we as Canadians can do is inform ourselves on the issue and stand up and say, 'No, we value our sovereignty here, and we demand our government uphold that.'" ☐

Colony or Country? will be held Tuesday, March 9 at 7 p.m. in the U of A's Maier Learning Centre in the ETL building (116 St and 91 Ave). For more info, visit www.ualberta.ca/~parkland.



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Commercial flight

Why has more than half the staff at Blues on Whyte walked off the job?

By MIKE HUDEMA

Fourteen of the 27 staffers at the Commercial Hotel's Blues on Whyte pub were either fired or walked off the job on Friday, February 20. Many returned the next day, hoping to settle the dispute. They were unsuccessful, however, and this time 16 people walked away without jobs. Considering that many were long-term employees, some for up to six years, how and why did such dramatic turnover occur?

The trouble began when three top-selling waitresses were given letters of termination by Brygette McNamara, the bar manager of three weeks. According to the provincial Employment Standards Code, McNamara had the right to fire the women without cause or reason, and indeed none were given formal explanations. But the former staffers allege they were accused of stealing and being drunk and high at work.

"The irony of the situation is that there is no way to steal at the Commercial, because every drink can only be poured with the use of a computerized key," says Sherry Rubuliak, a former server. Moreover, because of the fast-paced liquor sales and crowds at the bar, other servers say it'd be impossible even for veterans to balance cluttered trays of drinks while drunk or high.

After hearing about the dismissals, Amanda Carson, an employee of five years and the bar's assistant manager, went to bat for the fired staff. Carson says she approached McNamara about her reasons for the

dismissals and, after listening, pointed out the severity of the allegations. According to Carson, McNamara then dismissed her from her duties without reason or severance pay. McNamara denies firing Carson and refused to comment to *Vue Weekly* about any of these incidents.

On the Friday in question, the three fired servers went to work intending to complete their final two weeks of scheduled shifts, as outlined in their termination letters. When Rubuliak arrived for her 8 p.m. shift, McNamara had already

hired a replacement. Alberta employment standards require 24 hours' notice of shift cancellations or a mandatory three-hours wage. Rubuliak claims that McNamara refused her either option and alleges she was then verbally assaulted by McNamara. "I felt that Brygette's use of profanities and personal attacks were out of line," Rubuliak says, "so I immediately told my co-workers about it."

Several other staffers who witnessed these alleged attacks felt they too had been verbally attacked by McNamara. One by one, they took off their aprons and security shirts and sat down, refusing to work. "By the time I showed up for my 9 p.m. shift we were highly understaffed," says Haley Nelson. "We were missing bouncers, servers and porters. I can't believe that they left the bar open."

OVER THE PAST two and a half years, Blues on Whyte has had nearly a dozen bar managers, including Carson. With this in mind, most staffers were willing to return under new management, believing that McNamara would be let go and that the bar would go back to business as usual. Turns out it was business as usual—without the staff. **Russ**

SEE PAGE 10

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BY J.L. GRANATSTEIN



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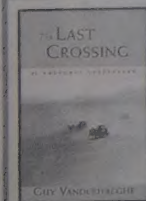
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Lecture circuit

Ornery J.M. Coetzee creates an equally prickly alter ego in *Elizabeth Costello*

By BRIAN GIBSON

Last October, J.M. Coetzee was awarded the Nobel Prize for Literature. The South African literature professor was already the first two-time winner of the Booker prize, in 1983 for the Beckett-like *The Life and Times of Michael K.*, and in 1999 for *Disgrace*, a novel that examined three black men's rape of a white woman in the author's post-apartheid homeland. Coetzee declined all interview requests and noted in a statement that "I was not even aware that the announcement was pending." He never showed up to collect the Nobel, hasn't lectured since 1998 and is now attached to Adelaide University, after leaving South Africa without explanation (although angry reactions to *Disgrace* are suspected).

Coetzee lets his books speak for him, and the title character of his latest, *Elizabeth Costello*, reveals little but says much. The publicly pugnacious but privately enigmatic Costello often seems like Coetzee's alter ego—like him, she is 64, concerned with animal rights and a writer.

Elizabeth Costello is less a novel than a collection of brainy boxing matches with heavyweight topics (its subtitle is "Eight Lessons"), but like *Disgrace*, it's also a searing exploration of what it means to be human in a deeply flawed world. It also marries fiction and philosophy, wonders about the role of the novel and questions the nature of human beings—are we really so superior to, or even different from, animals? Obviously, this is no Book of the Month Club pick. But Coetzee explores his dialectical inquiries with such fluid prose that *Elizabeth Costello* is an entrancing read, teeming with thoughts that nudge at profundity, asking you to continue the discussion. It's what a good university course should be.

It opens in 1995. Elizabeth Costello is an increasingly frail, ornery Australian writer, much praised and celebrated by academics and critics, who is invited to various lectures and honorary talks, and is often accompanied by her begrudging son John. Over the course of the novel, Elizabeth ruminates upon or argues with others about such topics as realism in fiction, whether or not the novel can be oral and "The Problem of Evil."

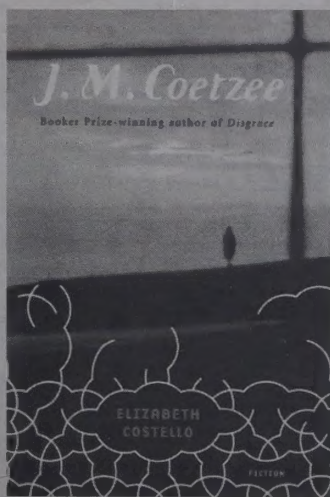
COETZEE ENLIVENS such seemingly dull and dry discussions by framing them within the bare bones of a novel. There is a plot here, or at least there are events, and the characters have just

enough depth to make them intriguing mouthpieces, if not fully formed people. At the heart of the book is Elizabeth's most controversial contention that meat-processing plants are no different from Nazi death camps, and we are as complicit in the slaughter of animals as citizens of Hitler's Germany were in the Holocaust.

There is a grace and confidence to Coetzee's prose that sucks you along in its surprisingly calm wake. The minimalist writer notes a break in the narrative with a casual "We skip" or merely "A gap." The first sentence of the novel—"There is first of all the

problem of the opening, namely, how to get us from where we are, which is, as yet, nowhere, to the far bank"—refers to the very act of writing a first sentence, but such moments of metafiction and self-reflection never take over or drag.

Within each labyrinthine lesson there are layers of meaning and mystery—animal metaphors are hidden throughout Lesson One, for instance, foreshadowing the centrepiece debates about animal consciousness. And at the end of the snaking, weaving discussion, Coetzee brings us back to the story and to Elizabeth, closing each section on a poignant, personal note that further complicates the seemingly objective, reason-



able arguments that came before.

This is a fascinatingly complex, thoughtful book which never lulls the reader to sleep, but reawakens us to the crucial realization that, to be fully human in this morally compromised world, we must always be searching, questioning and examining not just ourselves but the world beyond us. *Elizabeth Costello* is the work of, as the Swedish Academy stated in its announcement last October, a "scrupulous doubter, ruthless in his criticism of the cruel rationalism and cosmetic morality of western civilization." ●

ELIZABETH COSTELLO

By J. M. Coetzee • Secker & Warburg • 233 pp. • \$35

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Continued from page 2

are not the same. "The comparison with slavery is a stretch in that some slave masters were gay, in that gays were never called three-fifths human in the Constitution and in that they did not require the Voting Rights Act to have the right to vote," Jackson said at a February 16 speech at Harvard Law School. Jackson later noted, "In my culture, marriage is a man-

woman relationship."

That's right: the mighty reverend—who fathered a girl out of wedlock in 1999 when he knocked up one of his Rainbow Coalition staffers—is now defending the sanctity of marriage.

Well, New Paltz, New York mayor Jason West said it best last week when he too began marrying same-sex couples. "The people who would forbid gays from marrying in this country are those who would have made Rosa Parks sit in the back of the bus," he said.

At the end of the day, I don't believe Bush's constitutional amendment will pass. Just look at the pro-women Equal Rights Amendment, which was first introduced in 1923: it still isn't part of the U.S. Constitution because it has only been ratified by 35 of the 38 states required for an amendment.

All I mean to say is that gay Americans are remarkable, resilient and loyal people who should be treated with equality and respect by, of all people, the president of the United States. ●

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What makes Zimmy run?

Stephen Scobie gets tangled up in Bob all over again with *Alias Bob Dylan: Revisited*

By BARRY HAMMOND

Few recording artists have careers which span 40 years. Fewer still have performed brilliantly in almost every genre of American music: traditional folk, rock, country, blues, bluegrass, gospel, minstrelsy and pre-war jazz. Almost none have written lyrics of such depth and complexity that every song of theirs has been repeatedly analyzed, screened for meaning, their contents scrutinized for clues to the artist's biography. Only one has a vast bootleg

industry surreptitiously attempting to record his every public utterance, websites dedicated to preserving the setlists from every live performance and an entire book writing industry. The industry is Dylanology, and the artist is Bob Dylan.

This winter, Calgary's Red Deer Press has published another significant artifact in the archaeological deluge of things-related-to-Dylan. *Alias*

PROFILE BOOKS

Bob Dylan: Revisited is a much revised and expanded edition of the 1991 book *Alias Bob Dylan* by Stephen Scobie, a self-admitted Dylanologist and writer, poet and professor of literature at the University of Victoria.

Why the fascination with Dylan? "One of the things I would say is the longevity of it," Scobie says. "The

fact that he's in this medium, which many people have assumed is a very ephemeral kind of production.... There are so many people in the field of popular music who have produced, say, one great album or two great albums, or have had two or three years when everything was working for them... but Dylan is completely different. He just persists. He keeps on going. But also, I would simply argue that his writing, both in terms of his words and the music, and his performance has continued to be stellar, on and off at times, but all the way through these decades. Then, in addition to that, there's this fascination of the whole Dylan phenomenon—the vast number of fans he has and the incredible number of internet groups and websites."

WHEN ASKED if he thinks that either the internet or other mediums, such as DVD's obsession with extras, interviews and outtakes will penetrate Dylan's aura of mystery, Scobie says no. "The enormous amount of archival material that's available on Bob Dylan has, in fact, become part of his mystique," he explains. "The whole idea that there are all these alternative versions, all these outtakes, official and unreleased songs, has been, for the last 10 or 20 years, part of what makes him so special. Dylan is bootlegged more—much, much more—than any other popular artist because, with most popular artists, if you had recordings of 10 consecutive nights of concerts, it would be the same recording 10 times over. But if you have 10 consecutive nights of Dylan, you're going to get 10 completely different concerts."

While Dylan may perform his hits live, he rarely performs them the same way as on his records, or with the same arrangements. "[He] works very largely by instinct," Scobie says, "and his instinct is not always spot-on. He works very much in the moment, where he's interested in what he's going to do next—tomorrow night's concert. He's not tremendously interested in looking back. He's said of a

couple of songs: if I didn't get it right the first time I'm not the kind of person who's going to go back and revise and revise and revise and try it over and over again until I get it right. I'd just as soon discard it and go on and do something else.... He can't live in his own past. He can never afford to think of himself as Bob Dylan, the Legend, because the weight of that would be just so huge. He cannot live

sense of abundance, a sense of overflowing creativity, which you could, I suppose, call Shakespearean. It certainly is in the sense that there's not one single Bob Dylan style or one single Bob Dylan mood, but many, many, styles and moods."

STEPHEN SCOBIE, who's two years younger than Dylan, can remember the exact moment his interest in Dylan coalesced. "Everybody of my generation is said to know exactly what they were doing when they heard the news of the Kennedy assassination," he says. "What I was doing was listening to Peter, Paul and Mary's recording of 'Blowin' in the Wind.' So that's November, 1963."

Scobie is concerned that younger fans won't see the same progress in Dylan's work from "Blowin' in the Wind" to, say, *Love and Theft*, that his generation did. "For them," he says, "it's not going to be a chronological sequence; it's going to be a mat. They'll look at a 1960s album and a 1990s album right alongside each other as if it was the same thing, whereas for me it was a long and winding road between them." But he says the interesting thing about Dylan is that, like his friend Allen Ginsberg, he's a survivor.

"Both of them had a concept of their own artistic career," Scobie says. "They were in it for the long run. Someone like Kerouac was brilliant for a very short time and flamed out. The difference between Ginsberg and Kerouac was that Ginsberg knew from very early on that his was going to be a long, substantial career. He found ways of keeping himself going and I think the same quality of persistence happened with Dylan."

Scobie has no plans for a third edition of his study down the road but admits that anything's possible. "Give me another 10 years—or him another 10 years," he says. "Dylan being Dylan, you just never know." ♦

ALIAS BOB DYLAN: REVISITED
By Stephen Scobie • Red Deer Press •
350 pp. • \$24.95



in 1965. So, one of the curious side effects of Dylanology is that the phenomenon has preserved a great deal of very valuable work that, otherwise, might have just disappeared."

Scobie compares it to what it would be like if there were a complete record of every Shakespeare performance—every missed cue, every stumbled-over line. Not that he's comparing Dylan to Shakespeare, as Paul Zollo does in his book *Songwriters on Songwriting*. "I'm usually a little nervous about comparisons between Dylan and famous English poets," Scobie laughs. "The standard line in England: is Dylan as good as Keats? And Shakespeare is incomparable. But I see the point of the comment. There's this astonishing amount of material and there's such a range in it of subject matter, such a range of style, both lyrically and musically, that there is this

Lupul was contacted by *Vue* and said, "I am sympathetic to the staff and will continue to attempt to rectify the problem."

Yet the former workers don't have much hope they'll get their jobs back. Some are considering legal action, alleging that there are several labour and health violations that should be addressed (such as

servers having to pay for spilled drinks and workers not being paid overtime or getting mandatory breaks, contravening various sections of the Employment Standards Code). "The sad thing is that we had such a remarkable working team at the Commie," says Rubuliak. "It would have been nice to have our voices heard." ♦

Commercial Hotel

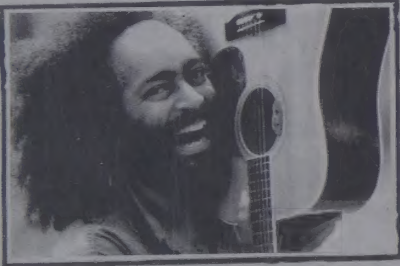
Continued from page 8

Woloschuk, one of the bar's five owners, was eventually contacted by former employees, but he nonetheless authorized McNamara to issue separation slips to everyone who walked off the job. Co-owner Lorie

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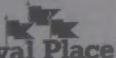
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Friday, March 12 • HORIZON STAGE, 7:30 p.m.

* Edmonton singer/songwriter BOB JARVIS - (Horizon stage show only)




FESTIVAL PLACE call 449-3378 / HORIZON STAGE call 962-8995



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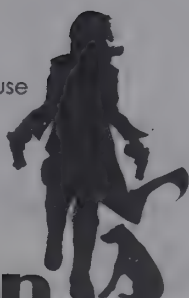




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DISH WEEKLY

PREVIOUSLY REVIEWED RESTAURANTS

LEGEND

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\$\$\$	— \$20 to \$30
\$\$\$\$	— \$30 and up

Café Orleans

12208-Jasper Ave • 452-3160

The menu at Café Orleans has a wide variety of standard N'awlins-style food, which always turns my culinary crank. Kate starts with a spicy chicken salad, while I can't take my eyes off the chicken and sausage gumbo. A cup is \$4.95 but the bowl costs just a buck more, and I've always been a sucker for the upsell. I'm soon having second thoughts about my decision, but not because the gumbo isn't satisfactory—on the contrary, the thick, hearty, ultra-spicy mix is a real attention-getter, leaving my nose a little runny and my nasal passages incredibly clear—but strictly because of its size. I take a few big swigs of my Buffalo draft to combat the lingering burn. The spicy chicken salad is generally a hit too, the crunchy candied pecans offering a textural balance with the tender, fiery chicken. One small beef about the salad: the orange vinaigrette is on the watery side and pools up on the bottom of the plate. Somewhere in the middle of the evening, it feels as though the ceiling is caving in. We speculate wildly as to what's going on until I remember that Arthur Murray's is directly overhead and

Fridays are apparently a big night in Edmonton's dance class scene. The pounding subsides quickly and before I know it, our blackened lamb rack and rice and beans are at the table. The lamb, served with a cinnamon-flavoured sauce, is awesome—tender and perfectly medium rare with that strong, distinctive taste. As for the rice and beans... well, it's not the vegetarian dish I had imagined, what with the pieces of smoky-tasting sausage accompanying it. Not that I have a problem with that. We've already decided that the bread pudding is a must. It's a relatively light and delicious version of the renowned sweet, unlike the horrible clump of dense bread I sampled a few years back at one of the more popular downtown steakhouses. **Average Price: \$\$-\$\$\$** (Reviewed 02/16/04)

82 BBQ AND NOODLE HOUSE

9118-82 Ave • 448-9988

With the growing tickle in my throat letting me know sickness would overtake me soon, I decided I needed a big, spicy bowl of some type of Asian soup. Steve had heard there was a new noodle house down Whyte—and it seemed like the perfect remedy to the evil brewing inside me. The menu is packed with all sorts of standard Chinese fare and it's too bad we're just a pair popping in for a quick bite because the BBQ duck dinner for four (at what seems like a reasonable \$65.75) looks tasty. Instead, we split a few dishes: the empire chicken, a BBQ pork chow mein and, to curb my spicy soup craving, a medium-sized bowl of the seafood hot

and sour concoction. The server brings me a huge pot of loose leaf jasmine tea, helping me soothe the irritation in my throat prior to the main event. The food arrives quickly, starting with the soup. This hot and sour version has your typical tofu and strands of thinly sliced Chinese mushrooms, along with peas, shredded carrots, calamari and baby shrimp in an ultra-thick, almost gelatinous broth. For the short while that the soup remained hot (temperature-wise), my throat feels much better. After getting through a bowl or two each, the empire chicken and the chow mein arrive. The former, served on a small, oval platter with breaded chicken chunks, mushrooms, green peppers, carrots, water chestnuts, baby corns and peanuts, is supposed to be spicy. (It had the little red chilis beside the name on the menu, for Crissakes.) It's good, yes, but provides little in the way of a kick. I have to be honest—I wasn't too impressed with the chow mein platter, either. The amount of BBQ pork amongst the bok choy and other veggies looks scant and upon further digging, we find our initial assessment to be correct. I did like the crunchy noodles, however, a nice contrast to the rest of the dish. **Average Price: \$** (Reviewed 01/08/04)

FLAVOURS MODERN BISTRO

10354-82 Ave • 439-9604

You want brave? Try opening a restaurant a few weeks before Christmas, which is exactly what the owners of Flavours Modern Bistro have done on the famous Old Strathcona stretch. Sure, you get the Christmas push, but January is downtime for most establishments. Then again, there's a reason rents on Whyte are so high: never-ending traffic. I walked into Flavours (kudos to them on the inclusion of the "u," by the way), the former location of the Bagel Tree, and was immediately impressed by the look of the swanky new spot, what with the cozy blue chairs, dark hardwood décor (both tables and floor) and the high ceiling complete with oddly-shaped alcoves on the walls. I have an intelligent, concise menu in front of me, offering a selection of salads, apps, "flavourwiches" and a few tasty-looking entrées (oh, and two varieties of eggs Benedict). I almost bite on the braised lamb shanks with a white bean and lentil ragout but I always get lamb, so I go instead for the chicken pancetta sandwich (sorry, flavourwich), featuring a grilled chicken breast, pancetta, smoked mozzarella with a roasted red pepper and garlic mayo on multi-grain bread. Basically, it's a high-end "club." In a fowl mood himself, Steve selects the five-pecan crusted chicken, a real earthy-looking dish that was served with a brown pommery mustard sauce. More people begin to file in and I decide that Flavours is a solid addition to Whyte's dining scene and not just because people are trudging along in minus-40 weather to get there. I can't think of many, if any, places on the strip that combine such an obvious level of sophistication with so little in the way of pretension and overly expensive items. The well-proportioned dishes top out at about \$16 or \$17 while the top price on the wine list is about \$40 or so, instead of a starting point. You could easily spend more for less. **Average Price: \$\$** (Reviewed 01/29/04)



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It burns! It burns!

I ate the hottest wings on Darien's menu, and my esophagus will never be the same

By DAVID DICENZO

My idea to have a big wing night originated a few weeks back when a group of us said goodbye to a buddy who was moving back east. We were whopping it up at **Darien's Cocktails and Fine Foods** on Calgary Trail, socializing and playing some old-school Sega hockey. Darien's is a place where they take two things incredibly seriously: karaoke and embarrassing people who want to test their mettle against some of the hottest wings on the freakin' planet.

It's on. And John T, for one, is ready. "I've already taken the day off tomorrow," he tells me over the phone, figuring he'll be in no shape to report to work the next day.

Darien puts a lot of effort into his wings, something I can appreciate, seeing as my first job ever was as a cook at a place called Aceti's Pizzeria, which was famous for its choice fowl. On the menu (which contains a bunch of other goodies), the owner explains that his exclusive mix of spices for the various flavours is an obsessively guarded secret—he doesn't even tell the kitchen staff what they consist of. The varieties are legion: BBQ, honey garlic, teriyaki, salt and pepper, lemon and pepper, Cajun. Then you get into the heat. Temperature levels start with mild, medium and hot before you cross over into an entirely different realm, with Chernobyl, Meltdowns and the mack daddy of 'em all, the Thermo-Nuclear Meltdowns. The last batch are served with—no word of a lie—plastic gloves and a waiver.

"I don't eat them," admits Darien, who's referred to around

these parts as the "wing master."

I howl at some of the printed customer comments, especially this zinger from someone named Gerry: "The meltdowns are the hottest thing since my wife turned 35."

Awsome.

Just a week earlier, the boss hosted Darien's Annual Wing Challenge, an exercise in sadism that only a select few survived. Darien offered wings and beer for a year to the brave soul who could withstand the most Thermo-Nuclear Meltdowns, a dish that he claims typically produces shakes, tears, hiccuping and/or a trip

RESTAURANTS

to the loo. He tells our group that the contest ended in a draw when a guy named Rick and a girl named Janet slowly emerged from a distinguished dozen to split the honours. They downed about 37 Thermo-Nuclear wings each, thus completely earning the trophy that sits behind the bar. Our table is in shock.

WE DISCUSS wing protocol and determine that the six of us will go with some of the tamer varieties before jumping into a couple dozen Chernobyls and then, yes, a dozen of the Thermo-Nuclear Meltdowns. We safely dance through the preliminary round but fear grips the table in anticipation of the killer wings to come.

John T is in the one in the spotlight here, because he has the firmest grip on the science of ridiculously spicy food. Not only does he ramble on about pepper types and Scoville units (a scientific measurement of heat in food) but he also understands that the competition all boiled down to bragging rights. And he's the tough guy who can eat anything.

We all sign the waiver, whereupon Darien brings the wings over personally. (He's also the only one who makes the Thermo-Nuclear Melt-

downs, by the way.) "There's gloves," he says. "You don't have to use them but they're there for your protection."

I can't say as I've ever smelled such a scent in my life—it's reminiscent of death. We suit up with the gloves and John goes for it. Steve does the same soon after, and following a helluva lot of deliberation, I munch on a drummie. How to describe the taste? Well, John, the freakshow heat-lover, immediately identifies them as hot. He begins to sweat. Steve is making sounds I've never heard come out of before—I'm genuinely scared for him.

AS FOR MYSELF, the burn is beyond anything I've ever experienced. Tears flow from my eyes and saliva builds up in my mouth at a sickeningly quick pace. Thankfully, we had milk at the table, which was one of Darien's tips. (Water and beer only add to the pain, he tells us. A little-known fact!) Martin gears up to try one, but first he eyeballs my milk. "Don't come near my milk!" I scream, still wriggling around like a bass that's jumped from the water onto a dock.

The final tally on the Thermo-Nuclear Meltdowns goes as follows: Beth, none; John L, a quarter of a bite (no surprise—he was the one who wanted mediums); Martin, one bite; Steve one and a quarter bites; me, a whole drummie. John T actually got down four wings, making us all proud, albeit somewhat disturbed.

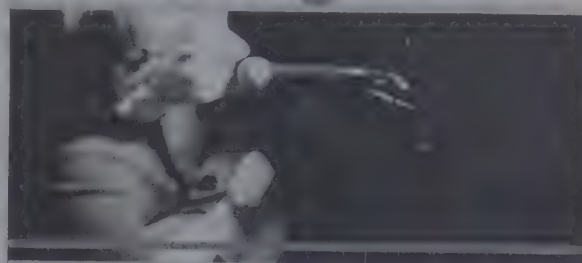
"I want to know where this ranks as the stupidest thing I've ever done," Steve says. "It's up there with seeing Counting Crows."

It's said that boxers feel like hell the day after a fight. I know what that means, and I only took one punch. ☉

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REPORTICO
10012-107 St • 424-0707

Six years in the River City and I'd never given this house of reputedly choice Italian cuisine a go. I can't get over the complexity of the menu, which deserves some in-depth description. From tantalizing apps like the beef carpaccio with fresh arugula and white truffle oil, right through to wildly creative entrées such as the pan-roasted, corn-fed, free-range chicken breast with lemon and rosemary, porcini mushroom risotto, parmesan fried zucchini and sundried tomato dressing, it all looks so inviting. Our attentive server, who has a fairly overt swagger and air of confidence that I figure pretty much comes with the territory, brings us two plates of olive oil and balsamic vinegar and some delicious crunchy bread to start. There's eight of us at the table but he suggests we pace ourselves and begin with the appetizer platter for four. And what a fantastic spread it is. The fried calamari is accompanied by a piquant dip, while the rest of the plate features bruschetta, mixed olives and a bevy of grilled treats, including prawns, Italian sausage, vegetables (eggplant, portobello mushroom and yellow zucchini) and a magnificent grilled radicchio starter stuffed with mozzarella and prosciutto. I see a couple of the popular pastas further down the table, one with linguine and a copious amount of shrimp, and another penne version with tenderloin tips and mushrooms in a spicy tomato sauce. I, like a few others, decide on the mahi tuna special. The pepper-encrusted steak is seared to medium rare perfection and placed on a bed of mashed potatoes,

green beans and finely shredded carrots, which resembles a little nest. A thin butter cream sauce encircles the entire set of items on my plate and makes for a lovely presentation. We only order two sweets in total, but both are showstoppers. At one end is the cappuccino crème brûlée with Frangelico whipped cream and a chocolate biscotti. I take a pass on anything featuring chocolate, but only because I have a hunch that the limoncello sorbetto, with a raspberry vanilla bean consommé and iced blueberries, will offer one helluva clean finish. **Average price: \$\$\$-\$\$\$\$ (Reviewed 02/26/04)**

SMOKEY JOE'S HICKORY SMOKEHOUSE

15135 Stony Plain Road • 413-3379
I figure—er, I reckon—Smokey Joe's was conceived as a replica of old-fashioned prairie cuisine, or at least an homage to it. License plates from all over the continent dot the walls and the menu, bound in wood, has headings like "Samwiches" and "Young Un's Dinners." The ranch theme is a little schmaltzy but for a guy soon to vacate the province, it's enough to bring a small tear to my eye. The coolest thing has to be the pink butcher paper they use for tablecloths—that's a nice touch. My comedic dining buddy Steve is along for this trail ride and he busts a gut when he spots the veggieburger on the menu. "I bet you it's never been ordered," he says. Well, neither of us are gonna be the first so instead, we put all our eggs in one high-cholesterol basket: the sampler for two. It includes, in no particular order, two roasted quarter chickens, pork ribs, turkey, ham, beef and two of Smokey Joe's famous ultra-hot wings. Oh, and garlic toast. "We're out of wings tonight

so I'll give you another quarter chicken. Is that okay?" our host asks. Deal! You get your choice of three sides with the sampler so Steve and I agree on combread, beans and potato salad. I don't notice much green anywhere in the restaurant so we see no sense in having any on our plate. Back a century ago, a cowboy wouldn't have been clamouring for a side salad, right? I swear there's a strained look on our server's face as she lugs out the plate with what Steve refers to as "a pile of meat" on it. "There, go wild," she says. All of the homemade barbecue sauces are lined up in front of us—Smokey Joe's sells them on the premises, along a variety of the meats, including jerky—and it's time to get to work. On this snowy, frigid night, the platter gives me a much-needed dose of summertime. The spicy taste of the smoked meats, the richness of the beans and the creamy potato salad make me forget that it got dark at 4:30 p.m. that day. **Average Price: \$\$-\$\$\$ (Reviewed 12/11/03)**

WHITE SPOT

3921 Calgary Trail • 432-9153

True, the White Spot is a chain but it's a western Canadian one, which isn't so bad. Founder Nat Bailey was a crafty Vancouver entrepreneur who got the business up and running way back in the '30s, a few years after opening the country's first drive-in restaurant following a car ownership boom in the Lower Mainland. Smart guy. It's since expanded throughout B.C. and into Alberta, with the Calgary Trail locale being the only one of its kind in Edmonton (and the farthest east of any White Spots). This particular branch understandably has a bit of a hockey motif going on, with Original 6 jerseys displayed alongside some old-school metal blade skates and various pictures adorning the walls. I figure they must have that new Joe station tuned in on the radio. Someone told me it's "a mix of all sorts of crap" and when the rotation goes from Old Depeche Mode to Macy Gray and then to Phil Collins's "Easy Lover," I'm convinced. I go big, passing up on some the staple breakfast items in favour of the renowned pancake sandwich, which the menu describes as a stack of buttermilk pancakes with an egg on top and a choice of bacon or sausage on the side. Whenever I indulge in some pancakes, I tend to wanna eat 'em up real fast. The reason being, pancakes get cold quickly. Not at White Spot, however. Your syrup comes to the table in a little personal dispenser—and get this: it's warmed up in the kitchen. That's such a simple touch but it honestly does cure the one and only problem I have with pancakes. It's like those glasses filled with fluid that you put upside-down in the freezer—the only problem with beer is that it gets warm, but in one of those glasses, it only gets colder as you drink it. These are ingenious ideas, people. **Average Price: \$ (Reviewed 02/12/04)**

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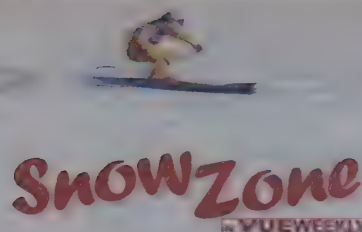
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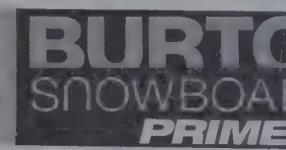
By DUNCAN SADAVA

Snowboarding trips don't always work out as planned. In fact, snowboarding trips almost *never* work out as planned. There are times when a ride to the mountains can be hard to come by. But when you have a condo and lift passes lined up at a resort and you're all out of options for finding a ride, you just might be forced to have faith in the friendly strangers of this country and stick out your thumb.

The first thing you need to embark upon a hitchhiking journey is a fat marker. It's essential to hold up some sort of sign indicating your destination, and cardboard seems to pop up conveniently whenever it's needed. The objective of your sign is to convince drivers that you're not going to rob them, that you're just some broke snowboarder who can't afford car insurance because he spent all his money going snowboarding. A lot of people these days are afraid of picking up hitchhikers, so try to make your sign eye-catching, clear and, if possible, funny. My personal favourites from our trip were "Mountains Please" and "Wherever." Other tactics that sometimes work include holding up money, or performing a choreographed dance routine with

your friends.

And yet sometimes it seems like no matter what you do, people just keep driving by. So you've got to be prepared to stand outside for a few hours in whatever weather conditions you're facing. And if you feel discouraged, keep waiting. If you wait long enough, someone will *always* pick you up. It took me and a friend 15 rides to get down to Panorama and back, riding with all kinds of different people, from met-



ahead truckers to French waitresses, lawyers to fishermen. All in all, it made for a trip that was a hell of a lot more interesting than the bus.

IF YOU WANT to ride intense terrain, test your abilities and your legs and avoid the crowds of hooligans who tend to saturate most ski resorts come springtime, there's a place where fewer venture. A place where the terrain is advanced, the vertical drop huge and the beer surprisingly cheap. While most city folk are sucked in by Fortress, Nakiska, Mount Norquay, Sunshine or Lake Louise as they drive

through the mountains, those who know better will keep going past these fine Albertan resorts and into British Columbia.

Panorama is located 20 minutes outside Invermere, which is about two hours southwest of Banff. And it's definitely worth the journey. It's got the highest vertical in the Canadian Rockies at 4,000 feet, 2,847 acres of rideable terrain, an unbelievable amount of grooming—and this mountain is steep! Best of all, it's set up so that there are only two traverses on the

entire mountain and very few places where trails merge. In other words, you can cruise top to bottom without worrying about making it over the flat spots or crashing into anyone.

From the peak of Panorama you've got a few options to choose from. The relatively mellow face underneath the summit chair offers mostly mogul runs and tree runs leading down into the Sun Bowl, where powder stashes are hidden amongst closely-spaced trees. Straight down the front face of the mountain lies the Extreme Dream zone, a steep, rocky bowl where the adventurous take lines down cliff band after cliff band on runs like

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Local

Rabbit Hill - 60cm base, 3cm of new snow, all lifts and runs open
Snow Valley - 60cm base, 3cm of new snow, all lifts open

Alberta

Castle Mt. - 87-244cm base, 12cm of new snow, all lifts and 61 runs open
C.O.P. - 70cm base, 5cm of new snow, all lifts open
Fortress - 96-132cm base, 36cm of new snow, 5/5 lifts open
Lake Louise - 126-188cm base, 4cm of new snow, all lifts open
Marmot Basin - 77cm base, 9cm of new snow, 7 lifts and 83/84 runs open
Mt. Norquay - 126-164cm base, 3cm of new snow, 5/5 lifts and 28/28 runs open
Nakiska - 102cm of new snow, 23cm of new snow, 5/6 lifts and 32/32 runs open
Sunshine - 171cm base, 14cm of new snow, 12 lifts and 107 runs open

B.C.

Apex - 152cm base, 67/67 trails and 3/5 lifts open
Big White - 210cm base, 112/112 trails and 13/13 lifts open
Chrystal Mt. - 139cm base, 3/3 lifts and 24/24 trails open
Fernie - 256cm base, 18cm of new snow, 10/10 lifts and 106/107 runs open
Kicking Horse - 144cm base, 3cm of new snow, 97/97 runs open
Kimberley - 118cm base, 18cm of new snow, 6 lifts and 75/75 runs open
Mt. Washington - 337cm base, 50/50 trails and 7/8 lifts open
Panorama - 121cm base, 0cm of new snow, 9/9 lifts and 120 runs open
Powder King - 294cm base, 2/3 lifts and 24/24 trails open
Powder Springs - 165-300cm base, 12cm of new snow, all lifts and 26/26 trails open
Red Mountain - 190cm base, 0cm of new snow, 4/5 lifts open
Silver Star - 160cm base, 7cm of new snow, 107/107 trails and 10/11 lifts open
Sun Peaks - 129cm base, 0cm of new snow, 10/10 lifts and 117/117 trails open
Whistler Blackcomb - 218cm base, 2cm of new snow, 33/33 runs and 200/200 trails open
Whitewater - 233cm base, 0cm of new snow, all lifts open

U.S.A.

Big Mt. - 223cm base, 10cm of new snow, 7/11 lifts and 88 runs open
Big Sky - 228cm base, 17cm of new snow, 17/18 lifts and 150 trails open
49 Degrees - 111cm base, 0cm of new snow, 4 runs open
Great Divide Ski Area - 127cm base, 80/139 trails and 4/6 lifts open
Lookout Pass - 193cm base, 4cm of new snow, 3/3 lifts and 23 runs open
Mt. Spokane - 111cm base, 0cm of new snow, 44/55 runs open
Schweitzer Mt. - 185cm base, 0cm of new snow, 6 lifts open
Silver Mt. - 213cm base, 0cm of new snow, 7 lifts open
Sun Valley - 259cm base, 0cm of new snow, 19/19 lifts open

All conditions accurate as of Mar. 3, 2004

SNOWZONE

Gunbarrel or Last Chance into the steep tree runs below. This area is almost completely double black diamond territory, so beginners beware. There really isn't an easy way down.

On the backside of the mountain from the summit chair is Taynton Bowl, a freerider's paradise that I can't even imagine riding in good conditions. The Taynton terrain could be compared to Paradise Bowl at Lake Louise or Eagles East at Marmot Basin. But one thing makes Taynton Bowl special: it's freakin' huge! The hike along the ridge takes about half an hour to get to the farthest named run. You can drop in from anywhere along the ridge into 1,700 vertical feet of steep chutes and gladed gullies that seem to go on forever. There are cliffs of every size scattered around the bowl and mouth-watering pillow lines that would be glorious on a powder day. Formerly a helicopter accessed run, Taynton Bowl provides those who can't afford a helicopter ride with a taste of the backcountry. At the bottom of the bowl it finally flattens out and funnels into the five-kilometre Taynton Trail, the only long traverse on the mountain. Taynton Bowl is a perfectly good reason to go to Panorama all by itself; you could ride in there all season without getting bored.

BUT FOR THE SAKE of argument, let's say that you did ride Taynton Bowl all of last season and you are getting bored. Well, Panorama's got two solid terrain parks located off of the Toby

double chair, and there's night riding every Thursday through Sunday. On one side of the chair there's a beginner-level park, with small jumps and some smaller, wider rails and funboxes. On the other side is the advanced terrain park, which has a line of three tabletops 15 to 35 feet in length with various jibs on either side, such as a battleship rail and a 24-foot "c-box." There are also a small-ish quarterpipe at the bottom and a 12-foot-tall half-pipe, built to FIS regulations. Everything is set up nicely and the park is groomed every night. We had the privilege of watching some pros from the Westbeach team throw down in the park on our last day of riding.

Before this trip, I hadn't been to Panorama since I was a kid; now that I know what I've been missing I can't wait to go back. The vibe at Panorama is really cool—it's a refreshing break from the crowds at resorts closer to Calgary. The locals are a tight-knit community of snowboarder punks whose mission is to cater to wealthy vacationers, but they didn't treat us like that. Everyone else was friendly and we met people easily (except for girls, who are noticeably lacking at "Man-o-rama"). Panorama gets two thumbs up in every category. Great place to ride, hang out, party, soak and forget about anything and everything that's going on outside of this secluded mountain village. ☺

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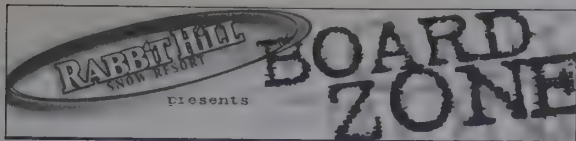
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By JAMES RADKE

Video saved the snowboard star

With all that bad acting, poor lighting and long, drawn-out shots of tourists buying trinkets in Mexico, home videos can be horribly boring. But if the director is pointed in the right direction and the vid is made for the right reasons, these homespun productions can improve your snowboarding immensely. World-class athletes in every sport imaginable have long understood the value of watching themselves on video, and in these days of inexpensive video technology there's no reason the rest of us should miss out on this great tool.

Snowboard instructors and coaches use video extensively in their lessons to give students a perspective they've never seen before. You can slow the motion down, pick out the steps in a snowboard turn, freeze a single frame and compare one run against another. If you've never had the opportunity to see yourself snowboard, you'll be amazed.

In most cases, people are surprised by what they see. The first time you watch yourself in motion on the snow you may not even know who you're looking at.

This is the important part. We all have a one-sided view of our techniques: from the inside out. Sometimes this perspective is too critical and at other times much too forgiving. There are a number of positives to video but also a lot of negatives. Showing a student what they look like can be very disappointing at first because their perception may not equal reality and sometimes the truth hurts. It's important to take what you've seen on video, figure out what you're doing, right or wrong, and make some changes. Spending a couple of days a season shooting on snow will make a big difference towards ironing out the wrinkles in your technique.

Here are a few tips for using video for training purposes:

- Carry the video camera in a padded case, preferably on your chest for easy access and comfort while snowboarding. Take turns shooting with several friends.
- Shoot video from different perspectives—from the front, side and behind—

look for if you're going to buy Gore-Tex. North Face uses Gore-Tex fabric in many of its outerwear pieces.

Not to be outdone, companies like Columbia Sportswear and Helly Hansen have been continuously working on fabrics that start at your feet and finish at your head. The technique of "wicking" perspiration away from your body has been around for some time, but with the advancements in manmade materials such as polypropylene and various nylon derivatives, materials are doing more now for outdoor enthusiasts that ever before.

Columbia Sportswear has a trademark material that I've tried for several seasons called Omni-Tech. I've been very happy with it; it stops water well and the jacket and pants I have come with sealed seams and waterproof zippers. I also love their Helly Tech garments like Helly Tech 10, a three-layer laminate construction used in their top-end sport clothing that's designed for extended use in extreme to rugged weather. It has a resistance rating of "10 metres hydrostatic pressure," which I assume means you could stand under a waterfall and stay dry.

All three of these companies have incorporated a layering system into their clothing. The shell and liner zip together for one maximum-protection parka or zip apart to be worn separately. The result is a system that provides excellent adaptability for all weather conditions and activity levels. One thing I've noticed over the years is that I seem to pack less and less each season. These days, a pair of polypropylene ski socks and underwear (top and bottom), a long-sleeved shirt, an inner and outer jacket and a pair of pants is all I need to ski from plus-20 to minus-40. My helmet keeps my head warm most of the time, but I also like a good micro-fleece hat that keeps the itch down and head warm. Shop around for what you like in terms of style, but keep fabric and layering in mind before you spend your dollars. ●

because technique is three-dimensional. Also, shoot on different grades of slope—green, blue, black, double black—even in the terrain park.

• Shoot video in a variety of snow conditions, not just on groomed runs and powder. Crud, ice and slush are where most of us need assistance.

• Watch the video soon after you shoot it. Most cameras have the option of instant replay, so you can do some viewing right on the snow or on the lift. Take time to view the shoot each evening. With the turns fresh in your mind, the video will make more sense. During subsequent viewings, compare what you see on the screen and what you know in your head, pick out specific things to work on and then practise them on snow. After you've practised for several months, make another video and see if you've improved. ●

James Radke is the full-time, on-hill snowboard and ski coordinator at Calgary's Canada Olympic Park.

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By COLIN CATHREA

Social fabric

When Wilbert Gore was standing in his basement pulling on his polytetrafluoroethylene, he had no idea how dramatically he was going to change the clothing industry. Gore was actually playing with DuPont Teflon, and by stretching it very thin, he was able to weave it in a manner that allowed vapours to escape from within but prevented water from penetrating from without. Thus the waterproof-breathable fabric Gore-Tex was born. It is strong, porous, air-permeable, hydrophobic, biocompatible and weather-durable. Now, don't think that there weren't other people out there who wanted on the waterproof-breathable bandwagon. As the ink was drying on Gore's patent, hundreds of other scientists were in their labs, pulling whatever they could get their hands on.

The first generations of Gore-Tex didn't stand up too well and lost their waterproof capabilities after a short time. One of my jackets became more of a wick than a barrier to the elements. After experiments with multi-layering and using protective layers around the waterproof layer, there are several very good and durable products on the market today. Gore-Tex PacLite fabric, Gore-Tex XCR fabric and Gore-Tex three-ply fabrics are as durable as they are waterproof. Remember, these are the ones to

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Cute lifties—and a steam cave!—the highlights of ski bum's island adventure

By MARK RABIN

There's something inherently relieving about hitting the open road. It's a freedom that drives ski bums to do what they do best, committing to nothing except fast turns and ski bunnies. We were pleasantly surprised by what we found.

Racing south down treacherous Highway 99 (a.k.a. Death Highway) with sketchy brakes and a broken windshield defroster, my Volvo hurled us in one piece from Whistler into the Horseshoe Bay ferry terminal on the outskirts of Vancouver. Whew. Nothing's more stressful and absurd than night driving in the mountains with a dirty, fogged-in windshield. Trusting this ski writer with his life was my buddy Greg Barns, a ripping Whistler ski bum with a flare for high speeds, flying backwards off cliffs and general slopeside chaos. We were fortunate enough to break away from our Whistler bubble to experience another little piece of British Columbia ski culture at the Mount Washington Alpine Resort on Vancouver Island.

The resort is located about 20 minutes from the mid-sized town of Courtenay in the Comox Valley area and is mainly a family-style ski hill with attractive facilities and room for expansion. With 50 runs and an average snowfall of 30 feet per year, this small mountain has the potential to entertain and excite any level of skier. Unfortunately, due to the mountain's low elevation (5,215 feet), there was a series of thaw-and-freeze weather patterns in January that left the slopes rock-solid. However, on chairlift after chairlift, we were reminded of the miraculous metre or so of snow that fell one night in December. No help to us now. We took the conditions with a grain of salt and decided to rip apart the groomed runs until we'd laid figure 11s (like figure eight turns, except straight down the hill) on every run in the joint.

OUR FIRST and most important discovery of the trip was that Mount Washington is home to some of the cutest lifties we've ever encountered. Sure, the fact that we were a couple of sex-starved Whistler ski bums probably skewed our vision, but we were in heaven all the same. Whistler is notorious for its meagre female population. We felt like kings, blasting down the runs at breakneck speeds and darting back to the chairlift just so we could keep our dialogue with these cuties flowing. Our main approach was the "So... what's there to do in Courtenay on a Monday night?" line, followed by the obvious "So... what are you ladies doing tonight?"

After a few more stabs at conversation, realizing for the moment that

anything more would be futile, we focused our attention back onto skiing. Our second most important discovery was that hidden within the actual runs were some of the most intense rollers known to the ski biz. By rollers, I mean changes in pitch that, taken with enough speed, can launch a rider far into the air. These aren't manmade jumps or anything of that nature, just natural rolls in the mountain terrain. Taken at a cautious "dad speed," these rollers are nothing but a slight up-and-down with a quick change in steepness that blends back into the original pitch of the run. Taken at reckless, barely-holding-on speeds, however, some of these rollers can catapult you up to 30-feet.

As you may imagine, we reveled in this discovery. Whistler just doesn't have these kinds of rollers. Since we were relegated to skiing groomers, we pushed ourselves to the point of discomfort on several occasions. On a run called Rick's Ride we were making three turns and launching about 30 feet off one massive roller, if you can picture it, while the average recreational skier will normally take 25 or so turns and a major slowdown before the run just drops away into

the roller. We slowed it down after that for fear of smashing into the icy run and probably causing serious bodily harm. Good times.

We covered most of the mountain on our first day of skiing, concentrating mainly on the quieter Sunrise Quad area, but we also had the pleasure of riding Mount Washington's newest addition, the Hawk. Located below the base area, the Hawk is a six-pack express that accesses mostly gentle, family-friendly terrain. Greg and I were both wowed by the massive dimensions of this new six-person chair. It's like the diesel Ford Excursion of chairlifts and could double as a king-size bed. On a busy weekend, I'm sure this chairlift would be a pretty impressive sight, but when we were there, the hill was empty and the chair seemed a little out of place. We eventually found ourselves back at the Sunrise chair, trying to find out what the cute lifties were doing that night. We were told that everybody heads to a bar in Courtenay for chicken wings at 6:30 p.m., then to the local strip club on the first floor of a seedy hotel.

BACK AT OUR HOTEL, the nearby Kingfisher Resort and Spa, we'd just cracked open a couple of beers when there was a loud knock on the door. Who could it be? We were two dirty ski bums staying at an oceanside resort complete with a steam cave—had we been found out? Was our cover blown? Maybe someone's been following us? I opened the door and found two six-packs of beer on the ground but nobody in sight. Puzzled, I stepped out into the hallway; standing there with a big grin was an old university friend of mine, Ryan Campbell, who now lives in Victoria, a mere two-and-a-half-hour drive away. I'd mentioned to him in passing where we were staying, and lo and behold, here he was. A pleasant surprise.

We showed up at the chicken

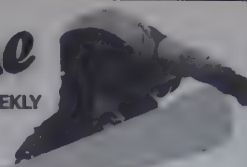
SNOWZONE



wing place at 8:30 p.m. (fashionably late) only to discover that they'd already run out of wings and that the cutie lifties were nowhere to be found. We were heartbroken, but we still had the strip club to check out. Talk about dirty. I like a strip joint as much as the next guy, but this one wasn't worth it at all. We re-evaluated our evening plans and decided to call it a night. We wanted to do it up in Courtenay on a Monday night but it just wasn't happening. Back to the steam cave!

On Tuesday morning we attacked the breakfast buffet at the lodge, then the three of us hit the slopes. We were much less inspired the second day and had pretty much skied everything that we could ski considering the previous day's current snow conditions. We called it an early day and headed back to Whistler, enduring a treacherous snowy death drive the whole way back. Classic Highway 99—this road needs some intensive care ASAP, especially with the Olympics coming this way. ☹

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BY DAVID YOUNG AND JOHN TURNER

In the last week, the Oilers got no closer to the playoffs, but they can still see it on the horizon. Luckily, Edmonton is basically a prairie town and its horizon is easier to see from a long distance. Results are as follows: loss to Anaheim 4-2, win over Phoenix 7-2, overtime loss to Dallas 5-4 and overtime win over Phoenix 5-4.

John: It's too bad that Edmonton has to play teams as bad as Anaheim, otherwise they'd be sitting in a playoff spot right now. They played so well against the good teams last week that I was expecting more than a loss. It's also too bad that the Oil can't hang on to a three-goal lead, but I guess they still managed to hang on to a point and that's good news. They've hit the .500 mark for the first time since November with a second win against Phoenix and those are the games that drew all the attention this week.

Dave: Every day holds new surprises for Oiler fans. With only 16 games left in the schedule and the Oilers sitting only six points out of the playoffs (as of Wednesday morning, March 3) every game has repercussions on Edmonton's fortunes. Repercussions... strange word, isn't it? I guess a repercussion is what you get when you throw a set of drums into Echo

Canyon. Or maybe they're what you notice when you look at Eric Lindros's or Jeremy Roenick's medical histories.

John: While my head hurts to hear that, it sure was heartbreaking to see Mike Comrie's new team lose by such a large margin last Friday in Phoenix. Comrie's performance in that game can best be summed up by a question from a friend of mine who showed up a couple minutes after the start of the game. When there was only a minute left in the first period, he turned to me and asked if Comrie was even playing. That's about how much of an impact this guy is making in Phoenix. Mind you, the Coyotes aren't a very good team. But let's not make excuses for Mikey.

Dave: Here's how it stands. The Oilers are 3-0 now against Mike Comrie. With a shutout win earlier in the season against Comrie and his second NHL team, Philadelphia, a 7-2 blowout last week against Phoenix and now Tuesday's 5-4 overtime win against the Coyotes, the Oilers have walked all over Comrie this season. The trade deadline is looming on March 9. Maybe Comrie will be traded again to the Dallas Stars. The Oilers still have two more games against them after the deadline has passed compared to only one more game against Phoenix. Apparently games against the former Oiler star look like two points in the bag. And Comrie can play with

Jason Arnott, who still ranks as one of the least popular ex-Oilers.

John: I have to admit that Bill Comrie's comments in the papers leading up to the game made me laugh. I was so upset to read that he was disappointed with Edmonton because he had given so much to this community. Bill's such a nice guy... unless you're trying to return a couch. He doesn't even live here anymore and I'd be willing to bet that he took a lot more away from this area than he ever put back. I was expecting the fans to give Mike a harder time or maybe throw a pig's head onto the ice, but it was a pretty tame homecoming. There weren't even many good signs in the crowd. In the end it didn't matter because if the fans weren't booing every time Comrie touched the puck you wouldn't even have known he was in the building.

Dave: Comrie said he talked to Wayne Gretzky, who is a close friend of the family and one of the owners of the Phoenix Coyotes, about what to expect upon returning to Edmonton and compared his anticipated reception to the Great One's mild chorus of booing when he returned to Edmonton ice. Big difference here: Wayne cried when he was traded to Los Angeles and gave Edmonton fans the impression that he did not want to leave. Comrie may not have cried in public, but he will always have the stigma of being a crybaby for wanting to leave. Comrie made hockey fans in this city feel jilted. If there's another Heritage Classic Oiler Alumni game in 20 years, Gretzky would still receive a standing ovation upon hitting the ice. Comrie probably wouldn't be invited. And that's too bad. ☹

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Madama Butterfly cast members old and new reflect on Puccini's masterpiece

By ALLISON KYDD

What is the secret of *Madama Butterfly*? Why did Edmonton Opera choose Puccini's tale of betrayal for its very first production a little over 40 years ago, and why has the organization come back to it so many times since then? (This season's production will be the seventh time Edmonton Opera has staged it.)

Of course, *Madama Butterfly* is one of the best-known and most-produced operas in the canon—even though its 1904 première in Milan was a disaster. "The catcalls were so loud that they drowned out the singers and orchestra," says Graham Cozzubbo, director of the upcoming production. Humiliated, Puccini conferred with his librettists, then revised and successfully relaunched the work later in the year. Soon *Madama Butterfly* was being produced all over the world.

Much of the enduring charm of the opera lies in its story and unusually believable characters. Cozzubbo, who's directing it for the sixth time with this production, believes some of those original revisions had to do with the role of Pinkerton, the American naval officer who in a fit of passion binds himself to the young and

beautiful geisha Cio-Cio San, affectionately called "Butterfly," only to go home to the United States for what he considers a "real" marriage to one of his own kind. Meanwhile, Butterfly has a child and waits for his return, though the local matchmaker keeps trying to offer her alternatives. When Pinkerton does come back to Japan, it's with his American wife. When he learns he has a son, he resolves to take possession of the child since he and his wife are childless. Meanwhile, poor Butterfly is caught between two cultures and belongs nowhere. So far, it's a classic tale of betrayal.

But Cozzubbo suggests that the story isn't quite so black-and-white. Butterfly is only 15, but Pinkerton too is young and impressionable, and a long way from home. "We have to believe that when [Pinkerton] says 'I love you' he means it," Cozzubbo says. In the officer's famous duet with Cio-Cio San, the two seduce each other. After all, the liaison gives economic advantages to the geisha as well; she believes Pinkerton will take her to a new life in America, away from the tragic memory of her father.

CANADIAN LYRIC TENOR Marc Hervieux, who's playing Pinkerton for the first time with this production, also tries to find the sympathetic side of the character. You couldn't ask for a better ambassador for any role, since Hervieux is young, easygoing and full of *joie de vivre* himself. When he talks about how his career has taken off, he communicates the same sense of wonder and delight that Pinkerton must have felt confronting the exotic delights of Japan and the exquisite Cio-Cio San. Put it this way: It's difficult to see the sailor as an unmitigated cad.

"He's young, can have everything—probably comes from a long naval tradition," Hervieux says. "When he arrives, he has to show power and also feels a great deal of excitement. Sharpless tries to warn him, but [Pinkerton] tells himself [Butterfly] isn't serious. When he finds out she has gone to the church, given up her religion, then he is worried. He's not dumb; he realizes she takes this marriage seriously after all. Then when he comes back, he avoids her. He runs away because in one second he sees how bad he is. He's torn apart."

Edmonton Opera's general manager, Mary Phillips-Rickey, considers *Madama Butterfly* the perfect opera for the organization's 40th anniversary year. The story is accessible and, as Phillips-Rickey points out, still universal. History and literature are full of adventurers who formed attachments with local women, only to discard them when they went back home. In fact, the opera has its origins in an actual situation told in a short story by writer John Luther Long, whose sister was a missionary in Japan, and a subsequent play by David Belasco. Apparently there was a naval officer who had a three-week affair with a young teahouse girl and then left the girl pregnant and friendless.

Adding to the opera's local appeal is the fact that *Madama Butterfly* was Edmonton Opera's first production, which makes it a kind of touchstone.

PREVIEW OPERA

Not a cult classic, exactly, because its appeal is much broader, but one does enjoy getting together with friends to see *Butterfly* and hear the aria "Un Bel Di," even if the memory of Glenn Close in *Fatal Attraction* sitting on the floor and flicking the light on and off is a bit of a distraction.

But the true secret of *Madama Butterfly*'s success is the music. Puccini was a champion of the *verismo* movement, which tried to present warm, living people in believable situations. "Puccini's music is so good," Phillips-Rickey says, "you can understand what's going on without the surtitles. It survived for many years before surtitles."

EDMONTON'S ORIGINAL Cio-Cio San, Diane Nelsen, says she was very surprised when she was asked to perform the role. New to the city, she had understood the opera board wanted to bring a soprano from New York City. But as it turned out, all the principals were from Edmonton, with mechanic by day/choir singer by night Ermano Auro performing the role of Pinkerton, Kathryn Buchanan as Butterfly's maid Suzuki, and Glynn Williams as Sharpless, the American consul.

Williams's wife Betty Mae was also a singer, but it was only after *Butterfly* that she tried out for the chorus. "I thought if I wanted to see anything of him, I'd better join the chorus," she chuckles. She sang in the opera chorus for several years, and her daughter Dilys Kulchitsky is in the chorus for the current production.

Nelsen says her memories of the production are very positive. "It was mostly a volunteer situation by the many people who sang and loved opera," she says, "and those who loved to hear and see these great dramas." The principal performers only

received \$100; the chorus was unpaid. Therefore the people who were involved did so because they loved opera and were excited by the opportunity.

Both Nelsen and Buchanan feel there are some differences between Edmonton Opera productions then and now, and not just in the payroll. Buchanan thinks the sets were probably simpler and perhaps the casts were more like a family. "Everybody knew each other," she says, "and there wasn't the strict division

[between principals and choristers]." (Even now, having sat in at a number of rehearsals, I can't say I see a lot of division.)

"I came from the school of tradition in opera movement," Nelsen adds. "Today we all look for more realism and delve into the emotions and motivations than we did 40 years ago. The public demands reality."

Some things, however, are never out of date, a point illustrated when Nelsen talks about her strategy for learning a role. "I start with the

music, then the words," she says. "The emotions of both bring colours with them as you learn. Performing a role is not about you, the singer. You must allow the music and words and direction grow with each day of preparation. The character of the role builds into your voice and being, and hopefully will communicate itself to the audience." ●

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MUSIC



music notes

BY PHIL DUPERRON
 AND JERED STUFFCO

Do I sense a Pattern?

Fractal Pattern • With Faunts • Seedy's • Thu, Mar 4 When *Vue* contacts Fractal Pattern drummer/key-boardist Dallas Thompson, he's in the midst of finishing up a report on global warming. "If I really dove into this, I'd feel really shitty," he says, "but I don't think it's a good way to think about things—I'd rather concentrate on the positive."

For a band without a singer, Fractal

Pattern is easily one of the most vocal bands in town—their homepage has links to websites like What Really Happened and Stop the Commodification of Genes, the jacket of their new CD states the band is "committed to compassionate living" and several of the band members are practising vegans. However, just when you start to think Fractal Pattern is simply another angry, Fugazi-influenced hardcore punk band, the expansive, pastoral beauty of their new CD *No Hope But Mount Hope* hits you like a ton of organic soy milk.

"I guess our music reflects on our lifestyles," Thompson says. "It's not like we're mad at the world, writing a bunch of aggro guitar songs—if you immerse yourself in the negative, it seems like we're all doomed."

That's not to say that the band—which is rounded out by Hank Vanderbyl, Jordan Faulds, Andriko Lozowy and Nathan Setterland—is completely devoid of punk influences; further explorations into the band's post-rock

brew reveals the scorching guitar histrionics of hardcore and even some of the bass-heavy arrangements found in heavy metal. "Sometimes we write really quickly, and other times it gets really complicated and frustrating," concedes Thompson. "Some of the songs on the album took two hours to write; others took two months."

Either way, Thompson says that despite the somewhat laboured and obtuse nature of their work (and of the post-rock world in general), younger listeners seem to be tuning in more and more. "We actually played a sold-out all-ages show in Regina with a couple of other like-minded bands," he says. "One of them was this group of 17-year-olds and they had violins and brass and all these crazy instruments. When I was 17, I was bound to my Screeching Weasel CDs." (JS)

HiLo fidelity

HILO • CD release party • With

THURS MARCH 4

FRACTAL PATTERN

(CD RELEASE)

THE FAUNTS
NO HANDS

SAT. MARCH 6

THE DROGUES

(CD RELEASE)

WITH DARKSAND

SEEDY'S

10314-104 ST.

DJ's Tuesday
Wednesday &
Thursday

Friday March 12th

BLACK RICE

Saturday March 13th

ROCKIN' MEXICANS

Johnny B. Famous and the Sessions: Powerplant, Sat, Mar 6 • With the Drogues and Trikora: Red's, Sun, Mar 7 (2pm, all-ages) Even though Edmonton's HiLo has only been playing together for a year, the members of this hard rock, four-some are no musical rookies. Comprising members of Droot and Fort McMurray's Brain Candy, their combined experience has helped them put their new project on the fast track. They released their first EP, *The Longest Day of the Year*, last summer and are ready to release *Ace's*. HiLo opted to release two shorter discs instead of putting together one full-length so they could get their catchy rock tunes in people's hands as quickly as possible. Also, it's the only way they could afford it on their limited indie-band budget without cutting corners or selling their first-born.

"You're getting the music out there while it's still fresh," says singer/guitarist Chris Mitchell. "You're not waiting to do pre-production on 30 songs so you can pick 11 or 12. Y'know, you got 10 or 12 songs and you're picking five or six of your best to record while you've still got the same energy instead of waiting two years."

Bassist Harley Chorney thinks a half-dozen memorable songs with no filler also keeps people hungry for more. They must have done something right because their first disc has become a hot commodity in more ways than one. Even though they gave away far more copies than they sold to pique people's interest those who have them can't seem to keep people from stealing them. "Someone steals our CD from someone else's house—that's a compliment," Mitchell says. "Never mind Napster—download it into your pocket."

When the HiLo boys (Mitchell, Chorney, guitarist Attila Schausitz and drummer Cory Lee) get together they're always writing new material. They record and burn each practice session so they can take it home with them and dissect each part when they get together again. Working over a constant supply of new songs keeps them on their toes and fighting through their creative differences has allowed the relationship to get without killing each other. "When we first started the band," Mitchell says, "we were acquaintances that played in bands on the same bill. Since then, we've become friends—more like brothers, y'know what I mean? Most bands go through the two-year stage, then they start arguing and that's when bands start breaking up. We did that after the first couple months."

Even though HiLo is releasing *Ace's* this weekend, they've already got a new batch of songs on the go. The plastic hasn't even cooled yet and they're excited to get to work on the next disc. "It's like a songwriting machine, right?" Mitchell says. "If you shut it off for a while and don't oil it, what happens? You turn it back on and it gets rusty." (PD)

Drogues in my pocket

The Drogues • With Texas Blood Money • Seedy's • Sat, Mar 6 Drogues frontman Colin John says the

Sex in the New City • New City • Fri, Feb 27 • reVUE The pandemic

with most fetish shows is they end up being high-priced fashion shows. Sure, there's always sexy leather and PVC clothes worn by hot models but the atmosphere is usually tepid at best. This time, however, the crowd was the show. There were a few titillating acts onstage, but a fairly strict "dress code" kept the lameass gawkers to a minimum, letting everyone hang out, whatever and however they want. See: bodice and single of all flavours and orientations mixed freely on the dancefloor or in the raised go-go cages. What few inhibitions remained quickly melted away like so much liquid latex. Did I mention the liquid latex? (PD)



PHIL DUNSTON

title of his band's debut CD, *Doesn't Mean a Thing*, is rooted in self-deprecation. "I guess we're kind of poking fun at ourselves and the whole rock 'n' roll thing," he says, "mostly because people look at our band name and come up with all sorts of explanations for it, when really it's almost totally arbitrary."

Not to say that it's all fun and games in DrogueLand. In fact, John is quick to point out that—titles aside—his band shouldn't be dismissed as a pack of self-defeatists. "Our music is serious," he says. "We don't talk about chicks or partying on the weekend. We want to write about things that matter and we want to make good music."

The Drogues formed in late 2002 when John recruited drummer Jeff Pollock and monosyllabic bassist Tas through a series of "musicians wanted" ads they placed in a local paper. The band started gigging almost immediately and soon booked time in a local studio to get their ideas down on tape. Even with the glorious possibility of multi-tracking, John says he and his bandmates opted to keep it real in the studio. "We really wanted to make the CD a true representation of the live show," he says. "Some bands have five or six guitar parts on their record, and when you go see them live, something's missing."

Despite landing regular gigs and drumming up enough support to warrant their own headlining gigs, John says that it's still a struggle to break into Edmonton's close-knit music scene. "We love Edmonton and a lot of the clubs have been great to us," he says, "but most promoters want a sure thing. Whereas a lot of punk bands seem to have a really co-operative spirit, rock bands in this city seem to be more competitive with each other. A lot of times we feel like we're on the outside looking in." (JS)

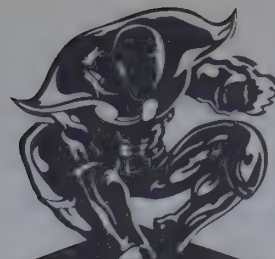
What would Dead Jesus do?

Blasphemus • With Toxin and Langhorne Drive • Rendez Vous Pub • Sat, Mar 6 Everyone knows the story of how the Ramones toured England in the mid-'70s, causing a slew of punk bands to sprout up like poisonous mushrooms in their wake.

A much smaller and hence lesser-known musical reaction happened in Edson in the late '90s when a local promoter brought black metalheads Dead Jesus to town. In the crowd was Vince Belcourt, who was playing in a hard rock/blues band at the time. But that show was the catalyst he needed to launch him in a new musical direction. "I wasn't even into metal," he says, "and then [after that] I went to a Smalls show in the city and they had Pugnacious playing and I was just blown away by those guys. Seeing a local act do that live and sound that wicked—I bought their demo right away and got progressively harder with my own music ever since."

Now he fronts Blasphemus, a four-piece metal act that still calls Edson home. Their six-song demo was recorded last year by Wes Sontag of Disciples of Power fame, and for a demo it sounds amazing, running the gamut from beastly growls and pounding beats to a spacy instrumental finale. Belcourt and guitarist Kris Nameth are both products of the Catholic school system, and Nameth's obvious distaste for religion is reflected in some of the band's music. However Belcourt comes at it from a different angle.

"I came out getting a sense of religion and looking at all types of religions as having some merit and I see lots of blasphemy in the world," he explains. "So there's two different viewpoints in the band. I like to incorporate poetry and insightful lyrics. Something to make you think, rather than just bludgeon, bludgeon. There's a little bit of bludgeon, but that's just describing what I see in the world." (PD)



NEW CITY

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& E-towns' Grassroots Deviation**

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**Fri. March 12
Phoenix Productions & New City Presents:
DJ Mark Oliver
(Toronto, MO Music, The Guvernment)
Luke Morrison (Phoenix, Connected) vs. DTOR (Phoenix)
Tix @ Foosh, Underground (WEM), New City**

**Fri. March 19
7 and 7 is
CD Release Party for "Smashed to Pieces (in the still of the night)"
Twin Fangs
The Mark Birtles Project**

**Wed. March 24th
Deville
Nothing At All
Ludo (BC)**

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1. Blackie & The Rodeo Kings – Bark (true north)
2. The Flatlanders – Wheels Of Fortune (new west)
3. Corb Lund Band – Modern Pain (corb lund)
4. Air – Talkie Walkie (emi)
5. Incubus – Crow Left Of The Murder (sony)
6. Remembering Never – Women & Children First (ferret)
7. For You – Tribute To Compromise (united edge)
8. Lhasa – The Living Road (select)
9. Horrorpops – Hell Yeah! (hellcat)
10. Southern Culture On The Skids – Mojo Box (yep roc)
11. Probot – Probot (southern lord)
12. Stereolab – Margerine Eclipse (elektra)
13. Martyn Joseph – Whoever It Was That Brought Me... (jericho beach)
14. James Keelaghan – Then Again (jericho beach)
15. Robert Randolph – Unclassified (darecords)
16. Livin' Lovin' Losin' – Songs Of The Louvin Brothers (universal)
17. Mae Moore & Lester Quiltzau – Oh My! (plant & garden)
18. Ani DiFranco – Educated Guess (righteous babe)
19. Deicide – Scars Of The Crucifix (earache)
20. The Floor – Autonomy Off/On (the floor)
21. The Special Goodness – Land Air Sea (epitaph)
22. Johnny Cash – The Man Comes Around (american)
23. Keb' Mo' – Keep It Simple (okeh)
24. The Dixie Hummingbirds – Diamond Jubilation (rounder)
25. Steve Pineo – Around The Horn (stamp)
26. Valley Of The Giants – Valley Of The Giants (emi)
27. Joe Strummer & The Mescaleros – Streetcore (hellcat)
28. Fantomas – Delirium Cordia (ipecac)
29. Al Green – Cant Stop (blue note)
30. Just Because I'm A Woman – Songs Of Dolly Parton (sugar hill)

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THU LIVE MUSIC

A STARS Main Room: Dekozo, Neil K, 9pm

ATLANTIC TRAP AND GILL Tim and John

BLUES ON WHITE Greg Demchuk and the Du-Rite Aces (CD release party)

COOK COUNTY SALOON Members of the Bands: Sally's Krackers vs. The Subterraneans; 9pm; no cover

DUSTER'S PUB Jam hosted by Brian Petch

FOUR ROOMS (DOWNTOWN) Charlie Austin

IJJ'S Open stage with cover band

KINGSKNIGHT PUB Williamsong

NARED CYBER CAFE Open stage

RATTLESHAKE SALOON Wendell Donovan

SEEDY'S Fractal Pattern (CD release), the Faunts, No Hands

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (CAPILANO) Derrick Sigurdson

SHERLOCK HOLMES (WEM) Sam August

SIDETRACK CAFE The Kubasonics, 9pm; \$7

URBAN LOUNGE Tailspin; no cover

DJS

THE ARMOURY Lo Ball Night; top 40

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Thug: Intronic with the DDK SoundSystem

ELEPHANT AND CASTLE ON WHITE Sleeman Method

Thursdays, hip hop, downtempo with DJ Headspin

FILTHY MCNASTY'S Punk Rock Bingo; with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/Crunk, Homies

GUILTY MARTINI NORTH Grooveology

GUILTY MARTINI SOUTH Grooveology

LONGRIDERS Hot Latin Nights; free dance lessons 8-9:30pm

NEW CITY LIKWID LOUNGE Rub-A-Dub Thursday; rocksteady, dub reggae with DJ Jeelous and the Operation Redication Sound System

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests

RATTLESHAKE SALOON DJ Butter

RENDEZVOUS Metal Night; with DJ McNasty

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy Red and last Thursday, \$1 (member)/\$4 (non-member)

RUM Urban Substance: Urban with Invinceable, Spincycle, Echo, Shoutroom, MC iMoney

SAVOY Funk w/Bob Trampoline and Ben

SEEDY'S DJ Tudyay

STANDARD Spin Thursdays: House with Nestor Delano, Tippitwh

VELVET LOUNGE Urban Substance: hip hop/R&B end of exams jam with Spincycle, Invinceable, i-Money, Sean B

YOUR APARTMENT Thursday Night Shake Down: Motown, northern soul, funk, '60s pop with DJs Travdy and Alex Zwiol

UNDER TAKIN DADDIES Terry Morrison; 9pm; \$7

THE SUGARBOWL Bob Wiseman, Jim Guthrie, Courtney Wing; \$10; 9:30pm

UNCLE GLENN'S The Shufflehouse; 9:30pm-1:30am; no cover

URBAN LOUNGE Tailspin; \$5

YARDBIRD SUITE David Braid Sextet; 8pm (door), 9pm (show); \$14 (member)/\$18 (guest); tickets available at TicketMaster

ZEHARI'S ON 1ST Don Berner Trio

FRI LIVE MUSIC

A STARS Upper Room: Dirbags, Blacklisted, The Ecclatons, London Disturbance Force; Main Room: Eulogy, Idol

ATLANTIC TRAP AND GILL Northwest Passage

BLUES ON WHITE Greg Demchuk and the Du-Rite Aces (CD release party)

CAPITAL HILL PUB Doug Jensen and the Feel Kings

CASINO (EDMONTON) Piano Bar: Jo Ann Paul; 5:30pm-8pm

DIMWOOD LOUNGE Broken Social Scene, The Stills (Montreal), Raising the Fawn (Toronto); no minors event; 8pm; \$16 (adv)/\$17 (door); tickets available at TicketMaster 451-8000, Blackbird, Listen, HUB, SUB, CAB info desks

EASTWOOD COMMUNITY HALL Express Cafe open stage; 4-11pm

FOUR ROOMS (DOWNTOWN) Lane Arndt Trio

THE GUILTY MARTINI Latin Fridays

HIGHRUM Aunt Edna's Spoon Collection

HONEST HUB'S BAR AND GRILL Fatty Amic and Brian Green; 9:30pm-1:30am

IJJ'S King Ring Nancy (rock)

KINGSKNIGHT PUB Monkey's Uncle

LONGRIDERS Barkin Spiders; \$4 (after 9pm)

MICHAEL'S PUB AND GRILL John Hagan

NEW CITY LIKWID LOUNGE Uncas Old Boys, The Agriculture Club, Grassroots Deviation; \$8

LA P-TITE SCENE Open stage; DJs: with DJ Serial K

PEPPERS Mourning Wood

PROVINCIAL MUSEUM Theatre: Dale Ann Bradley and Coen Creek, Homies

presented by the Northern Bluegrass Circle Music Society; 7pm (door), 8pm (concert); \$17 (NB/CMS members)/\$20 (non-members); tickets available at Myhre's Music, Southside Sound, door

RATTLESHAKE SALOON Wendell Donovan

RED'S Sister Ocean, Rosetta Stone, Supernal, And On; 7pm (door), 8pm (show); \$4 (after 8pm)/free (before 8pm)

ST. BASIL'S CULTURAL CENTRE Anne Gallup, Jim Serechak Trio; presented by the Full Moon Folk Club; \$14 (adv)/\$16 (door)/children under 12 half price (door only); tickets available at TIX on the Square 420-1757, Southside Sound

SEEDY'S Takei (Recipe for a Small Planet)

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (CAPILANO) Derrick Sigurdson

SHERLOCK HOLMES (WEM) Sam August

SIDETRACK CAFE The

UNDER TAKIN DADDIES Terry Morrison; 9pm; \$7

THE SUGARBOWL Bob Wiseman, Jim Guthrie, Courtney Wing; \$10; 9:30pm

UNCLE GLENN'S The Shufflehouse; 9:30pm-1:30am; no cover

URBAN LOUNGE Tailspin; \$5

YARDBIRD SUITE David Braid Sextet; 8pm (door), 9pm (show); \$14 (member)/\$18 (guest); tickets available at TicketMaster

ZEHARI'S ON 1ST Don Berner Trio

CLASSICAL

ARDEN THEATRE Timeless Brass: Mill Creek Colliery Band; 7:30pm; \$16 (adult)/\$12 (student/senior); tickets available at TIX on the Square 420-1757

WEST END CHRISTIAN REFORMED CHURCH Edmonton Youth Orchestra (senior) featuring the winner of the voice category from the Northern Alberta Concerto Competition; 8pm; \$10 (adult)/\$7 (senior/student); tickets available at TIX on the Square 420-1757

THE ARMOURY Top 40/dance

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BOOTS'S NIGHTCLUB Top 40 with DJ Arrowchaser

CALIENTE NIGHTCLUB Urban with Invinceable, Q.B. and guests

CASINO Ladies Night: top 40

CRISTAL LOUNGE Affaire Illicite: industrial noise, neoclassical with Verlaag and Xenex

DANTE'S WORLD PUB Powerhouse Fridays: dance and retro with Zack and Johnny Staub (Power 92); **Upstairs in the Skylounge**: soulful house music; over 23; dress code

DECADENCE Get Out of the Box: house with Arum Gold, Bisco Wells and guests

DONNA Silk: house with Winston Roberts and guests

ESCAPE ULTRA LOUNGE Freedom Fridays: house, Euro house, club anthems with The Peoples DJ

FILTHY MCNASTY'S Shake Yo' Ass: with DJ Serial K

THE FOX Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI NORTH Diva Night

GUILTY MARTINI SOUTH Diva Night

HALO Camaro retro with DJ Davey James

THE JOINT Fresh Fridays: Urban by Urban Metropolis Sound Crew

MANHATTAN CLUB R&B Fridays: hip hop/R&B with DJ Mad Nose

NEWCASTLE PUB AND GRILL DJ Shawn Z

ORLANDO'S II PUB AND GRILL Music with DJ Will Hilt; 9pm

RATTLESHAKE SALOON DJ Butter

THE ROOST Upstairs: Euro beat, best new European music with DJ Outstakw, DJ Jazzy and male stripper; **Downstairs**: female stripper; \$4 (member)/\$6 (non-member)

ROXY ON WHITE Babylon Fridays: retro/R&B/dance with DJ Exmoxy

SAVOY Electronic with DJs Bryana, Chris

MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

THE STANDARD Triple X Fridays: top 40/dance

STARS NIGHTCLUB Main Floor: Live Metal Night with Brian

STONEHOUSE PUB Alternative, house, hip hop, top 40 with DJ Rage and DJ Weezle; 9pm

Y AFTERHOURS House/trance with Tippitwh, Sunehock, MC Floppo, LJ, Jucy, Derkin, Olda Bitch

YOUR APARTMENT House with DJ Tomek

A STARS Upper Room: Mayor McCas; Main Room: Villan, Dusty, Johnny

ARDEN THEATRE The Arrogant Worms; 7:30pm; \$25 (adult)/\$21.50 (student)

ATLANTIC TRAP AND GILL Northwest Passage

BETTER BE ROCK LOUNGE Eclectic Mind with guest (rock)

BLACK DOG Hair of the Dog; 4-6pm

BLIND PIC PUB AND GRILL Open stage; 3-9:30pm

BLUES ON WHITE The Du-Rite Aces featuring Greg Demchuk (CD release party)

CAFÉ SELECT Mike Lent Trio

CAPITAL HILL PUB Doug Jensen and the Feel Kings

CASINO (EDMONTON) Piano Bar: Jo Ann Paul; 5:30pm-8pm

CRISTAL LOUNGE Harpood Brown; 3-7pm

FESTIVAL PLACE Chickadees (CD release concert), Ellipsis; 7:30 (door), 8pm; \$15 (adv)/\$17 (door); tickets available at Festival Place 449-3378, Ticketmaster 451-8000

FOUR ROOMS (DOWNTOWN) Lane Arndt Trio

HIGHRUM Aunt Edna's Spoon Collection

IJJ'S King Ring Nancy (rock)

KINGSKNIGHT PUB Monkey's Uncle

LONGRIDERS Barkin Spiders; \$4 (after 9pm)

MICHAEL'S PUB AND GRILL John Hagan

O'BRYNE'S Chris Wynters and Scott Peters; 3-6pm

PEPPERS Mourning Wood

POWER PLANT Hi Lo (CD release party), Johnny B. Famous, The Sessions

RATTLESHAKE SALOON Wendell Donovan

RED'S Ozzy Bone, Blind, Tom and Tomy; 7pm (door), 8pm (show); \$4 (after 8pm)/free (before 8pm)

RENDEZVOUS Pub Toxin, Blasphemus, Langhain Drive

SEEDY'S Drogues (CD release party), Darkland

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Sam August

SHERLOCK HOLMES (WHITE) Duff Robison

SIDETRACK CAFE The New Meaties, Ball and Chain (blues); 9pm; \$10

UNCLE GLENN'S The Shufflehouse; 9:30pm-1:30am; no cover

URBAN LOUNGE Tailspin; \$5

YARDBIRD SUITE Simon Fisk Trio; 8pm (door), 9pm (show); \$7 (member)/\$11 (guest); tickets available at TicketMaster

CLASSICAL

CONVOCACTION HALL The Beethoven Experience: featuring Andrew Dawes (violin), Jane Coop (piano); presented by the Edmonton Chamber Music Society; 8pm; \$30 (adult)/\$20 (senior)/\$5 (student); tickets available at the door, The Gramophone; 433-4532

JUBILEE AUDITORIUM Madame Butterfly: by Giacomo Puccini; featuring Christine Bel, Mark Hervieux, Alyson McHardy, John Avey, Peter Dala (conductor); 8pm; tickets available at Edmonton Opera box office 429-1000, TicketMaster 451-8000

WESTWOOD UNITARIAN CONGREGATION Verboten Vruut: A Fresh Bite of Early Music Time Stands Still—Music of the English Renaissance featuring Terry Horn, Laioe O'Brien, Anita Orme (recorders); Casey Peden (voice); Israel Golani (lute); 8pm

WINSPEAR CENTRE Belle Corand featuring Cantillon's women ensemble, Lisa Homing, Jeremy Spurgeon, Nora Burnian tickets available by phone at 732-1262

WINSPEAR CENTRE Symphony For Kids: The Building Block of Music presented by the Edmonton Symphony Orchestra; 2pm; tickets available at Winspear office 428-1108

DJS

THE ARMOURY Top 40, dance

BACKROOM VODKA BAR Flava: hip hop with Shoutroom and Echo

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Brenda's Sausage Party: obscure indie rock with DJ Ballhoof

BOOTS Flashback Saturdays: retro dance, house with Derrick

BUDDY'S NIGHTCLUB Animal: dance with DJ Arrowchaser

CRISTAL LOUNGE Urban with Invinceable Bomb Squad and guests

DANTE'S WORLD Pub R&B, dance, and retro with Frank the Tank; **Upstairs in the Skylounge**: soulful house; over 23; dress code

DECADENCE Soul Heaven: house with Tippitwh, Sweetz, T-Bass, Alvaro, Femme Funk; over 23; dress code

DOONDA Deep lounge house with Sam Pillar, Bryan Beca and guests

ESCAPE ULTRA LOUNGE Evolution Saturdays: house, retro dance

FILTHY MCNASTY'S Shake Yo' Ass: with DJ D-Lusion

THE FOX Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI NORTH Guilty Groove Party

GUILTY MARTINI SOUTH Guilty Groove Party

HALO House with Junior Brown, Remo

THE JOINT Get a Nightlife: top 40/dance/urban

MANHATTAN CLUB Sinful Saturdays: top 40/dance

NEWCASTLE PUB AND GRILL DJ Shawn Z

NEW CITY SUBURBS Saturdays S.U.C.K.s: punk/alt/pop/dance with Blue Jay and Nifrofeelya

ORLANDO'S II PUB AND GRILL Music with DJ Will Hilt; 9pm

RATTLESHAKE SALOON DJ Butter

THE ROOST Updates: Monthly theme parties with DJ Jazz. New music with DJ Dan and Mike. **Downstairs:** Retro music: \$4 (member)/\$6 (non-member)

ROXY ON WHITE Session Saturday: dance/R&B, hip hop with DJ Extreme

SAVY Deep house with Winston Roberts

SERVIAN HALL Latin Fiesta: Sonora Tropical, DJ Jose Jose, 8pm; \$14 (adv)/\$16 (door); tickets available at Strathmain Junior High School

STARS NIGHTCLUB Main Floor: Johnny Five, Dusty Grooves, Quinn the Eskimo, Villain

STONEHOUSE PUB Top 40 with DJ Clay

TOMIC AFTER DARK Uncensored Saturdays, R&B, hip hop, old school with Urban Metropolis Sound Crew; all ages event; 8pm-midnight

V AFTERHOUSES Mayhem Saturdays with Anthony Donohu, Lyle Morrison, Ryan Wade, Donovan, Juicy, DJ-Man

YOUR APARTMENT Nordic Foundations: DJ Dennis Zaz and Rackman Powers

Daisies, Afterword, Nice Guy, Cassidy, Blackwater/Analyst, Change Methodical, Hellman, Passion/Revolt, London

Disturbance Force, Dance Floor, Disasters; proceeds to Students for a Free Tibet, SEVA, Tibetan Nuns Project, International Campaign for Tibet; 1-9pm

SIDETRACK CAFÉ Under the Covers Sundays: Ozy Osmunds, DJ Dudeman; 9pm, \$6

CLASSICAL

CONVOCAION HALL Faculty and Friends Concert Series: William Street (Saxophone) with FLUX (Edmonton's improvisational quintet) featuring Russell Whitehead (trumpet), Gord Craber (percussion), Bill Richards (piano), Greg Duest (bass); 8pm; \$15 (adult)/\$10 (student); tickets available by phone at 482-4844

IL PORTICO Music for the Soul Dinner cabaret series presented by Opera Nuova; tickets available by phone at 482-4844

FESTIVAL PLACE Prairie Debut Series: Les Voix Baroque; 7:30pm; \$14; tickets available at Festival Place box office 449-3378, TicketMaster 451-8000

INDOORCALL LIMITED CHURCH Tenors: Angus Mill Creek Colliery Band; 3pm; \$16 (adult)/\$12 (student/senior); tickets available at TIX on the Square 420-1757

SELECT Thomas Mead (lute); 5:30-9pm

WINDUPPER CENTRE Connections Canada: Vancouver Chamber Choir presented by Pro Coro Canada; Jan Washburn (conductor); 2pm; \$23.50-\$33.50; group rates available; student rush tickets available on day of concert; tickets available at Windupper box office 428-1414, TIX on the Square 420-1757

DJS

CALIENTE NIGHTCLUB Ladies Night: urban with DJ Invinceable

DECADANCE Workshop Sundays: mixed with Big Daddy, DTRD and guests; 10am-close

THE KING AND I Funktion Funk: With local DJs

MANHATTAN CLUB Industry Sundays: top 40, dance/R&B

NEW CITY LIKWID LOUNGE Atmosphere: funk, rare groove, hip hop with DJ Cool Curt

THE ROOST Betty Ford Hangover Clinic: Show Beer Bash: every long weekend with DJ Jazzzy; \$2

SAVY French Pop: mixed with

Deja DJ

TON LIVE MUSIC

BLIND PIG PUB AND GRILL Patrick Sean Earl; 7pm; no cover

BLUES ON WHITE Blue Mondays: Jam with Tim Lee and the Revelators and guest

L.B.'S PUB Open stage with Randy Martin; 9pm-2am

O'BRYNE'S Nameless; 9:30pm; no cover

SHERLOCK HOLMES (WEM) Tim Becker

SIDETRACK CAFÉ Open stage Mondays: Ben Spencer; 9pm; no cover

DJS

BLACK DOG FREEHOUSE Polar Fun Night: Indie rock with Penny Tertiary

DUSTER'S DJ Dan

FILTHY MCNASTY'S Metal Mondays: with DJ S.W.A.G.

O'BRYNE'S Hip Mondays: Industry night with DJ Finnegan, live music

TUE LIVE MUSIC

BLIND PIG PUB AND GRILL Patrick Sean Earl; 7pm; no cover

BLUES ON WHITE Glamour Puss

DRUID Open stage with Chris Wynters

LEGENDS Open jam hosted by Gary Thomas

O'BRYNE'S Celtic night with Shannon Johnson and friends; 9:30pm

SHERLOCK HOLMES (DOWNTOWN) Dave Hebert

SHERLOCK HOLMES (WEM) Tim Becker

SIDETRACK CAFÉ The Rowdyrmen, Teenage Surf Invasion, Billy and the Lost Boys (rockabilly); 9pm; \$7 (door)

BLIND PIG PUB AND GRILL

YARDBIRD SUITE Tuesday Jam Session: hosted by Bob Tidesley Combo; 8pm (door), 9pm (show); \$3

YOUR APARTMENT Open Stage with Gypsy Ray and Melissa Ann; 9pm

CLASSICAL

JUBILEE AUDITORIUM Madama Butterfly, by Giacomo Puccini; featuring Christine Riel, Mark Herveux, Allison McHardy, John Avey, Peter Dala (conductor); 7:30pm; tickets available at Edmonton Opera box office 429-1000, TicketMaster 451-8000

DJS

BILLY BOB'S LOUNGE Karaoke and DJ Ties with Run Riot Professional Music Productions

BLACK DOG FREEHOUSE Digital Underdog

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

CALIENTE NIGHTCLUB Basement, Tuesdays: hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invinceable, Q.B.

DECADANCE Too Cool For Tuesdays: Psy/techno/drum 'n' bass with Galatea, Bstream, Razzini Funk, Transient

DUSTER'S DJ "Name a Tune" Dan

FILTHY MCNASTY'S Twisted Trivia: with DJ Whit-Ford

GAS PUMP Karaoke contest with DJ Gord

NEW CITY SUBURBS Resurrection industrial/EBM/electro/goth with Koi Roleplay

THE ROOST Hot Butt Contest: with DJ Jenny; 8-midnight; \$1 (member)/\$4 (non-member)

SEEDY'S DJ Tuesday

A STARS Upper Room: Fresh Beats: Dusty Grooves, Johnny Five, Quinn the Eskimo, Villain; Main Room: Tuffhouse: Reno and Mr. "O"

ATLANTIC TRAP AND GILL Open mc hosted by Knotwork; 8pm

BLIND PIG PUB AND GRILL

Wednesday night jams: 7-11pm

BLUES ON WHITE Glamour Puss

FESTIVAL PLACE Vance Gilbert (blues); 7:30pm; \$23 (cabaret)/\$21 (theatre seating)

KINGSNIGHT PUB Ozo Jones, Inward Eye

NEW CITY LIKWID LOUNGE Whitey Houston, Sunny I, II Frenchy (glam, punk, indie rock)

O'BRYNE'S Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

RED'S Mad Caddies, Puley, Chole, Irish Car Bomb, Closet Monster (punk rock); all ages licensed event, \$18 (adv)/\$23 (door)

ROSSDALE COMMUNITY HALL Little Flower open stage hosted by Brian Gregg; 8pm

SHERLOCK HOLMES (DOWNTOWN) Dave Hebert

SHERLOCK HOLMES (WEM) Tim Becker

SIDETRACK CAFÉ Allen Dobb, Wendy McNelli; 9pm; \$10

URBAN LOUNGE Connor's Road, Neevah; \$5

DJS

BACKROOM VODKA BAR Wild Cherry: deep house/progressive/breaks with Tripswitch and guests

BLACK DOG FREEHOUSE Glitter Gulch: country, roots

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

DECADANCE Vivid Wednesdays: Titch-house with Ariel and Roel, Greg Wynn, Neal K. and guests

FILTHY MCNASTY'S Mix Tape Bar Star College Nite: with DJ Rock 'n' Rogers

GAS PUMP Karaoke contest with DJ Gord

LE GLOBE Latin rhythms with DJ Moreno

NEW CITY LIKWID LOUNGE New City Dolls: Glam, punk, metal with Sunny I, II Frenchy

THE ROOST Amateur Strip: Weens Luv, Sticky Vicky with DJ Alvaro; \$1 (member)/\$4 (non-member)

SEEDY'S DJ Wednesday

STARS NIGHTCLUB Main Room: Appreciation

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MAR 12-13: BOOM BOOM WINGS

VENUE GUIDE

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THE ARMOURY 10310-85 Ave, 702-1800

ATLANTIC TRAP AND GILL 7704-104 St, 432-4611

BACKROOM VODKA BAR 10324-82 Ave, upstairs, 436-4418

BETTER BE ROCK 8216-175 St, 481-9988

BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Road, 484-7751

BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082

BLIND PIG PUB AND GRILL 32 St. Anne St, St. Albert

BLUES ON WHITE 10329-82 Ave, 439-5058

BOOTS 10242-106 St, 423-5014

BUDDY'S NIGHTCLUB 117258 Jasper Ave, 488-6636

CAFÉ LAGARE 10308A-81 Ave, 428-1629

CAFÉ SELECT 10018-106 St, 428-1629

CALIENTE NIGHTCLUB 10815 Jasper Ave, 425-0850

CAPITAL HILL PUB 14203 Stony Plain Rd, 454-3063

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CONVOCAION HALL Arts Building, U of A Campus, 433-4532

COOK COUNTY SALOON 8010 Gateway Blvd, 432-2665

COWBOYS 10102-180 St, 481-8739

CRISTAL LOUNGE 10336 Jasper Ave, 426-7521

DANTE'S WORLD PUB 170 St, Stony Plain Road, 486-4448

DECADANCE 10018-105 St, 990-1792

DINWOODIE LOUNGE SUB Building, U of A Campus, 2nd Fl, 451-8000

DONNA 10177-99 St, 429-3338

DRUID 11606 Jasper Ave, 454-1118

DUSTER'S 6402-118 Ave, 474-5554

EASTWOOD COMMUNITY HALL 86 St, 118 Ave, 471-9125

ELPHANT AND CASTLE ON WHITE 10314-82 Ave, 439-4545

ESCAPE ULTRA LOUNGE WEM, 489-1330

FATBOYZ 6104-104 St, 437-3633

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378, 451-8000

FILTHY MCNASTY'S PUB 10311-82 Ave, 432-5224

THE FOX 10325-109 St

FOUR ROOMS RESTAURANT (Edmonton) Edmonton Centre, 102 Ave, Entrance, 426-4767

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JOHN L. HAAR THEATRE MacKinnon Centre for the Arts, 10045-156 St, 497-4470

THE JOINT WEM, 486-3013

JUBILEE AUDITORIUM 11455-87 Ave, 429-1000/451-8000

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LEGENDS 6104-172 St, 481-1518

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THEATRE 10401-82 Ave, 438-0373

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THE STANDARD 6107-104 St, 430-2382

STARS NIGHTCLUB Main Fl, 10551-82 Ave, 432-7977

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WINDUPPER CENTRE 10018-106 St, 420-1757

The Swedes hereafter

Danko Jones has pledged eternal loyalty to Stockholm record label

BY DAVE JOHNSTON

To paraphrase an old tune, Danko Jones left his heart in Stockholm. Even though he still keeps a home in Toronto, the self-styled Mango Kid has found that he'd sooner lay down his life for his European record label Bad Taste—based in Lund, Sweden—than his domestic corporate employers at Universal.

"We're on the best label in

Europe," Jones says about Bad Taste. "They work their butts off, they're cool people, very big music fans, they're very genuine and they've earned something that is more valuable than a million record sales. They've earned the trust of all their bands. That's going to see them through this whole period of transi-

PREVIEW **ROCK**

tion with downloading and uploading. I'd fight for this label—and I've never felt that way before."

Europe has warmly embraced Danko Jones the band, who first toured the continent in 2001. Their videos are in regular rotation on

MTV Europe, radio constantly charts their singles and rooms fill up every time they come to town—something Jones happily credits in large part to the Swedish indie's support.

JONES HAS FOUND other avenues of expression in Sweden. Since last year, he's hosted a weekly radio show on Stockholm's Rocket FM, *The Magical World of Rock*. Past shows have had themes like "The Canadian Music Scene You Don't Know About" and "The Singer's Clinic," during which he discussed technique with Sepultura's Derek Green and Iron Maiden's Bruce Dickinson. Jones got the gig after he was interviewed on-air at the station and asked for a show. As a

result, every episode gives him the opportunity to "jerk off over rock" and indulge his fanboy tendencies. He believes it's a better depiction of underground rock than *The Ongoing History of New Music*, a syndicated radio programme hosted by Alan Cross.

"It's a great show, but it misses the mark for me," Jones says of *History*. "It focuses on the Cure and the Velvet Underground, and that's very obvious. I find that while the rest of the world was naming themselves the alternative nation, getting into Bush X and what have you, the rest of us were really listening to music and forgetting about the fashion. We were getting into bands like the Jesus Lizard,

Helmet and Jawbox. These bands never got the day."

Perhaps Jones will get his day, should the band win a Juno next month for their hard-rockin', metaltinged *We Sweat Blood* album. Of course, Jones isn't holding his breath, considering he's up against Nickelback, Billy Talent, Sam Roberts and Sum 41 for Rock Recording of the Year. "It seems like I won't win, and you're right," Jones laughs. "I'll bet you 100 bucks we won't win. I'm just surprised we got nominated. If you're going to put Nickelback and Danko Jones in the same category, you're probably dead." ☐

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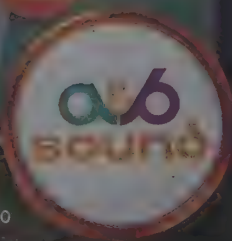
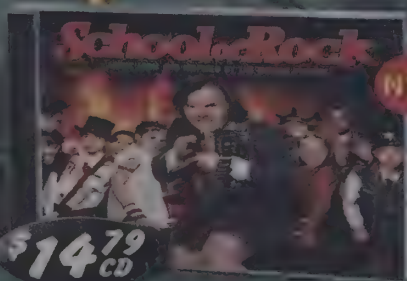
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street vision

By SEAN AUSTIN-JOYNER

The Week tycoons

Local urban acts have definitely been making progress over the last couple of years. An Edmonton hip-hop group took home an ARIA Award for Best Rap Recording, traditional festivals have included hip-hop in their annual celebrations and charities are even looking to local rap groups to support their causes.

But breaking into the rest of the country is another story. Generally, Edmonton's—and Alberta's—hip-hop community seems content to keep performing at the same local clubs, but when an event like Canadian Music Week comes up and there's no local urban representation (as was the case every year until now), there's a problem.

Apparently, some local acts have taken notice. This year, three Alberta-



based urban acts are making the trek to Toronto to hit one of the festival's 28 stages. Politic Live has applied for the festival before—and been rejected—but Marlon Wilson, one of the group's three members, understands why. "One of the things that helped us out this year in comparison to three years ago when we applied was that we had a press kit that was done up professionally," says Wilson, whose group recently raised \$700 for the Edmonton Red Cross. "Because we're coming out of Alberta, we have to step up our game to make the industry cats realize that we can contend."

Politic Live is the only hip-hop group from Alberta approved for the annual conference. Though they're traveling with a full complement of CDs and contact info for other local acts, Wilson urges groups to take it upon themselves to get their names in the right ears. "[Event organizers] don't see the hip-hop culture on a day-to-day basis," he says. "On their part, it's a little naïve and ignorant, but at the same time it's our bad that we're not actually stepping up and coming to the same level as these rock and pop bands. In order for us to catch their attention, we have to compete competitively—not only within our own genre, but with other genres as well."

Out of the nine acts representing Alberta at this year's CMW, only three fall under the banner of "urban": Politic Live, Calgary R&B/soul singer/songwriter Jeff Hendrick and former Hi-Phonics lead-man Curtis Santiago. Anyone familiar with the Hi-Phonics

will instantly remember their wild stage shows, complete with skits, costumes and tremendous crowd interaction. Basically, Santiago knows how to present himself. Though he currently resides in Vancouver, Santiago still considers Edmonton as his home.

According to Santiago, it's quality that's kept Alberta urban acts out of CMW until now. Compared to Toronto, Edmonton and Calgary performers just couldn't stack up. "I think urban music in Toronto is so advanced compared to what's going on out here," he says. "When I look at who's been performing out there in the past—artists like July Black and Glenn Lewis—it's just so far ahead."

This year marks Santiago's first feature spot at CMW and his first solo performance in Toronto. (He previously performed out there with the Hi-Phonics.) He says Toronto is so musically isolated from the rest of Canada that it's often hard to convince the right people of your worth. Factor in Alberta's reputation as a rock 'n' roll province and Toronto shot-callers really have no reason to look west for talent. "Eventually," Santiago says, "the labels will start heading in the direction of wanting more urban artists, but they'll pretty much look at Toronto as where everything's coming from. You'd think it'd be up to the A&R [people] to be going and searching for talent, but that's not really how it is. They want to hear the buzz. Otherwise the labels aren't searching the small communities for the next big hip-hop thing." ☐

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classical notes

By ALLISON KYDD

The great Canadian novel

I'm usually foursquare in favour of breaking down barriers and artificial distinctions such as those between professional and amateur artists. But when it comes to making artistic decisions, give me the professional every time. Once not so very long ago, a music director of the Edmonton Symphony Orchestra was offended that a non-musician thought it would be a good publicity stunt—or at least I think it was meant to be a publicity stunt—if he (the non-musician) were to actually conduct part of a public performance. Even more recently, symphony audiences have said they would like to get to know more individual members of the orchestra, to see what they can do. I applauded the idea.

Responding, I believe, to this suggestion from subscribers, the ESO obligingly set up a whole series of concerts designed to pull soloists from the back row and put them front and centre. With one of the most generous and obliging philanthropists in town, Dr. Stuart Davis, providing the backing, the series premiered on January 17, featuring John Williams's *Tuba Concerto* and, of course, ESO principal tuba Scott Whetham. It was an engaging work and showed a side of the tuba that is seldom heard or seen. Whetham's rose-coloured tie (as I recall) also added to the sense of occasion. True, some smart-aleck reviewer did make a comment about the instrument in question being "built for comfort and not for speed" and the mute presiding on its own stool did look embarrassingly phallic, but these are small details.

On February 22, the front-and-centre

soloist was Barry Nemish, the ESO's principal timpanist since 1974. He played Werner Thärichen's three-movement *Timpani Concerto* very energetically but, alas, there was little tonal interest. The "occasional rimshot" didn't trouble me anymore than it did my colleague Bill Rankin of the *Edmonton Journal*, and I enjoyed the spooky *lento* movement, but I question whether all his effort justified a whole concerto. Perhaps another Rankin comment sums it up best: "watching him was half the fun"—though there was that Plexiglas divider to contend with as well. Random mallets anyone?

It makes one wonder whether our desire for novelty and getting a closer look at our favourites may be putting artistic quality—not to mention the string section—at risk. With a couple of exceptions, such as children's concerts and concerts in a more intimate space and less formal space than the Winspear Centre, certain instruments are placed at the back and sides of an orchestra for a very good reason! That doesn't lessen their importance; we need that rhythm and support as well as those bottom notes.

Unfortunately, the worst example of novelty gone wrong happened last weekend in the otherwise dignified Masters concert, with the baritone-double-bass combo in Mozart's "Per questa bella mano." Whether the double-bass was distracting the singer, baritone Nathan Berg, or the baritone was distracting the bassist, Jan Urke, was unclear, but they did not make a good team visually or harmonically. I have enjoyed Urke as a soloist before and I note that there will be a double-bass soloist for the Master's series in May, but this time I would have preferred to hear the baritone alone.

The much better pairing of soprano Kathleen Brett with concertmaster Martin Riseley in another Mozart work, "Non piu tutto ascolta..." made the awkwardness that preceded it all the more memorable. Fortunately, Berg is also scheduled for a March 5 concert (with pianist Roger Admiral) and a March 6 master class at Convocation Hall, so there are further opportunities to hear him unimpeded.

I mentioned exceptions. It so happens that there is a children's symphony concert this weekend. The Foothills Brass, as conducted by David Hoyt, join the ESO for an exploration of *The Building Blocks of Music*. The Saturday afternoon event will look at tone, rhythm, melody and harmony, and a new brass instrument made of everyday materials will come to life on stage. No kids? Go anyway. I do. ●

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Strangers with Caddies

California's Mad Caddies love to bring their live show to the icy north

By PHIL DUPERRON

Rick Mercer's hilarious *Talking to Americans* makes it seem as though all Americans think Canadians live in igloos and go to work on dogsleds. So it's inspiring to hear Chuck Robertson, the lead singer for California's Mad Caddies, rattle off a list of Canadian dates for their upcoming Frostbite 2004 tour without snickering at Regina or mispronouncing Sault Ste. Marie.

"We're going all the way across," he says. "We found out firsthand in '99 when we did our first [Canadian] tour with Strung Out that there were a lot of people who enjoy coming out to see live music and we were like, 'We can't screw this one up, because this is awesome.'"

Not only are the Mad Caddies "stoked" to bring their bouncy sing-along ska-core back to Canadian audiences, but Robertson is also eager to strap on his snowboard and try out the slopes. "It'll be fun, man, to get my first taste of Whistler snow," he says.

Snow's not the only thing getting Robertson excited. Even though his California home is the launching pad for nearly everything Canadians eventually catch onto and declare cool, people up north are more down to earth, making it a prime destination for shows. "There's definitely less nose-in-the-air type of shit that you might get in certain cities in the States," Robertson says, "where a lot of the kids think they're really fucking cool. It's a little less pretentious, that's for sure."

All these factors inspired the Mad Caddies to choose Toronto as the place to record an upcoming live album. After four and a half studio albums, including last year's *Just One More*, the Caddies decided it was time to give fans a taste of all the band's favourite songs (not to mention a few surprise medleys and reworkings of earlier songs left by the wayside) in one place. "[Live albums] aren't for everyone," Robertson says. "Some people don't like 'em, but I'm personally a fan. Fuck—*Frampton Comes Alive!* Man!"

WHILE CANADA HAS BECOME one of the Mad Caddies' favourite stomping grounds, Robertson thinks we

still have to take a backseat to Europe, where the ability to explore different cultures practically every day helps relieve the doldrums of constant touring. "It's fucking totally liberal over there," he says. "Nobody over there is glued to MTV or sitting on their computers for 10 hours a day on Friendster or any of that bull-shit. People are still more family- and

the exposure for all things spiky can't hurt the band either. Robertson compares it to the early '90s, when bands like Green Day and the Offspring first started making it big. "I was, like, 13 when that happened," he says, "and it turned me onto those bands, but then I went out and found different stuff. That's how I discovered NOFX, Pennywise, Black Flag and going out and buying all these old records. So I was like, 'Wow, this punk rock thing is cool.' So it can be positive. Simple Plan [who he compares to the Backstreet Boys with distortion] selling two million records can be a good thing for the Mad Caddies and smaller bands like us if those kids go and search out, in my opinion, the good music instead of buying a fucking Creed record or Britney Spears." ●

PREVIEW PUNK

friend-oriented. You go out for dinner, you sit down for three or four fucking hours. It's a social thing. People are still very social over there and I think that reflects on people liking to go out and enjoy live music in all forms—not just in our scene, but in every scene. It's really alive over there, that's for sure."

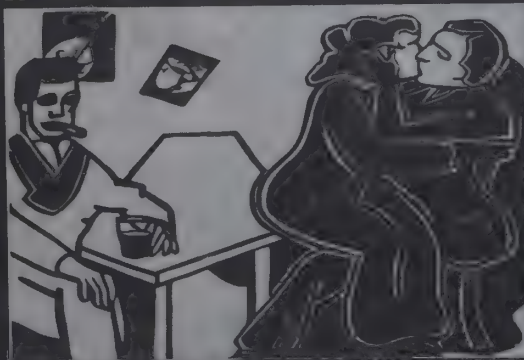
Even though bands like the Cad-dies aren't trying to cash in on pop-punk's current popularity explosion,

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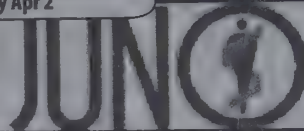
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By JENNY FENIAK

Guthrie's company

Jim Guthrie • With Bob Wiseman and Courtney Wing • The Sugarbowl • Fri, Mar 5 Even though their music and live shows have distinctly different flavours, there's a good reason Bob Wiseman chose Jim Guthrie for company on his West Coast tour. He may not have the same wacky reputation or fondness for wild, rambling stories as Wiseman, but Guthrie's music has its own brand of quirky.

While growing up in Guelph, Ontario, Guthrie unfolded his acoustic ideas in the quiet confines of his bedroom. "I don't have all the money in the world," he says. "I just have a lot of ideas and I have a lot of heart and so you just sort of go with that and it'll get you real far."

Armed with a four-track recording device, his guitar and whatever noisemakers he could get his hands on, he began making tapes of his songs, which opened the door to a world of other musicians in Guelph doing just the same. "It was sort

of a really crazy scene for about four or five years," Guthrie recalls. "There was just a lot going on and a lot of crazy talent—everybody had their own voice and it was a really fantastic time."

Along with many of his peers, Guthrie relocated to Toronto and began playing with the indie closet rockers Royal City. Around the same time, Guthrie released his first solo CD, *A Thousand Songs*, which was re-released in 2000 by his current label, Three Gut Records. By that time, he'd replaced his old four-track with the technological wizardry of a Sony PlayStation and a game programmed to create custom-made sounds. "You can lay it out, sort of like it's a sequencer," he says. "So I wrote a lot of songs on the PlayStation and that was kind of like my backup band." He released this collection of work as *Morning, Noon, Night* last year, but he soon began miss the human touch. He eventually used a live band—plus a string section—on last year's full-length *Now, More Than Ever*. "I can't stand to sort of sit and play guitar by myself," Guthrie says. "I need to have, like, a bigger sound."

Beware of Dobb

Allen Dobb • With Wendy McNeill • Sidetrack Café • Wed, Mar 10 After walking a very long road that took him to the other side of the world, Allen Dobb has come back to begin at the bottom again.

"I've been carrying a guitar with me since I was in the fourth grade, but I did

a lot of different things," explains Dobb the morning after playing to an explosive Monday night crowd in Golden, B.C. "I think it was my upbringing in northern Alberta that had a lot of pioneering aspects to it, in that I didn't really feel comfortable pursuing music as a profession. I had these kind of altruistic notions that I should be a farmer or an agriculturalist or something."

While living in South Africa, Dobb began to see music in a different, more spiritual light, and realizing he had the freedom to follow his dreams that many South Africans suffering under apartheid lacked. Dobb also lived and worked in Arizona for a couple years which only enhanced the influence landscapes played in his writing and music. "The southwest of the United States had quite a bearing on the writing," he says. "But it's funny; I link it to the same southwest that I grew up in—I mean, our farm was southwest of Beaver Lodge so looking west and looking south was always my perspective."

After playing with his brother Cameron in a band called Dobb and Dumela for six years, Dobb finally struck out on his own and released a solo album, *Horses and Hills*, in 1998. After touring his country and western ballads for two years straight, Dobb moved to Vancouver and then Victoria, where *Bottomland* finally came together and was released in 2002. "The songs, they come really from where I began, I think," Dobb says. "That's why I called it *Bottomland*. Starting at the beginning—the bottom being the beginning for me." ●

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The Stills are alive with the sound of music

Montreal buzz band explains the *Logic* behind their move to New York

By JERED STUFFCO

Canada has a somewhat embarrassing track record when it comes to our musical exports. While Fefe Dobson and Avril Lavigne garner MTV support and zoom around the United States in air-conditioned buses sipping Shirley Temples, once-venerable indie acts like Sloan and Treble Charger, unable to crack that elusive American market, continue their descent into a Molson Canadian-sponsored purgatory populated by the likes of Kim Mitchell and April Wine.

Perhaps knowing this, in the summer of 2002 Montreal's the Stills hopped in their van and headed for New York City. "If we'd have stayed in Montreal, I don't think we'd be doing what we are now," the band's singer/guitarist Tim Fletcher explains from a tour stop in California. "We'd still be trying to go elsewhere."

Upon arriving in the Big Apple, the band played hard and moved fast; they befriended Interpol, shared stages with the hot bands like the Yeah Yeah Yeahs and eventually inked a deal with super-cool imprint Vice Recordings—another Montreal export and an offshoot of the super-hip urban rag *Vice*.

According to Fletcher, the sojourn also gave the Stills an edge in the big city; their status as outsiders lent their music a certain *je ne sais quoi* that not even the hippest bands in Williamsburg could muster. "By going to New York, we were fresh to everybody," he says. "In Montreal, we were already known, so people would be like, 'Oh, these guys again?'"

AFTER TOURING in North America and the U.K. behind last year's *Remember* EP, Fletcher and his band returned to New York last summer to begin work on their first full-length, *Logic Will Break Your Heart*. "We were going to record in Montreal because we all wanted to be at home to do it," recalls Fletcher. "But logistically, it was financially a better idea to record in New York, and we

had access to an amazing studio."

While Fletcher contends that the New York sessions resulted in a better record, the city so famous for inspiring countless artists over the past century apparently had less of an effect on the Stills than you might think. Rather than immersing them-

PREVIEW POP

selves in the fertile Gotham rock scene, the band coalesced in the studio with longtime producer Gus Van Go, eschewing Manhattan hipsterism, Brooklyn art-rock statements and post-new-wave dance-punk revivalism in favour of crafting their

own moody brew of deep melodies, driving rhythms and psychedelic flourishes.

"I don't know how much New York affected the sound of the record," Fletcher says. "We were in a basement studio for the whole recording, so we really didn't see that much of New York. We weren't hanging around; we were recording from 1 p.m. to 1 a.m. every day, so we were pretty much cut off from the world."

It's clear the approach paid off. Like albums by Radiohead, Mercury Rev and the undervalued Swedish rock outfit Kent, *Logic* is a record filled with big melodies, big guitars and the same moody vibe that conjures up memories of rainy bus rides to high school and late-night sob sessions lamenting lost love. On bittersweet tracks like "Lola Stars and Stripes" and "Changes Are No Good" their melodic idealism is undercut by a torrent of menacing atmospherics. That dichotomy is also reflected in the album's title—a reference to the inevitability of growing up and losing one's youthful idealism. "There's a conflict between growing up and feeling your ideals are compromised, and accepting that and fighting against it—trying to fight it in whatever way you can," says the 25-year-old Fletcher. "I don't know how you defeat the political defeatism, though. I could say that by playing music, we're fighting against that complacency, but in the end we're just complacent too." ●

THE STILLS
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NEW SOUNDS

THE RING CRAFT POSSE
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 (MOLL-SELEKTA)

Thick bass and analog-heavy feedback and reverb are what distinguish this collection of dub from the Ring Craft Posse. Cuts like "Passage Fort" (all the tracks are named after districts in St. Catherine, Jamaica) are pure pea soup—thick and hearty. None of it's particularly fancy; it's not so much minimalist as it is effective laziness. Even the slightly whimsical "Cumberland" benefits from the Posse's effortlessly threadbare approach to dub. The sound of classic dub has never been known for being terribly inaccessible, but here that elementary (and elemental) style is what makes this retrospective an even bigger breath of fresh air. Fronted by Rodguel "Blackbeard" Sinclair, who has ties to the likes of Bunny Lee, King Tubby and a who's who of West Indies session players, the Ring Craft Posse is fine wind-down music worth rounding up. ★★★★★ —YURI WUENSCH

DANI SICILIANO
LIKES...
 (K7)

Dani Siciliano's unique voice and stylish approach to vocals sound immediately familiar, but track two's lyrics took me a second to latch onto: this quirky electronic lounge-pop cover of Nirvana's "Come As You Are" is about as unique a version of the grunge anthem as you're likely to hear. Siciliano's vocals will be familiar to fans of the eclectic and brilliant nouveau house producer Matthew Herbert, with

whom she's collaborated before, and there's no shortage of Herbert influences on *Likes...*, her solo debut, which boasts all of his range and attention to detail. Beyond the requisite studio artistry, Siciliano's work as a songstress and songwriter are what really shine here. Tunes like "Extra Ordinary" prettily overlap her own vocals and back them up with a lush, caliope-like instrumental. The loop on "She Say Cliché" is quite kooky, but Siciliano's vocals make it a strangely seductive number. *Likes...* is full of moments like that. ★★★★★ —YURI WUENSCH

HORRORPOPS
HELL YEAH!
 (HELLCAT)

Most of the buzz on the Horrorpops describes their music as a mix of rockabilly and punk rock. I'm assuming the "punk" has to do with the band's tattoos, and the "rockabilly" comes from the fact that lead singer "Patricia" also plays a stand-up bass. No, it would be more accurate to call the Horrorpops a 21st-century reincarnation of Siouxsie and the Banshees. In fact, I played this album back to back with Siouxsie and Co.'s *Superstition* and was amazed by the uncanny resemblance. Not only do Patricia and Siouxsie have identical vocal deliveries, but both bands also embrace the kind of dark subject matter that makes all the goth kids go ga-ga.

Sure, the Horrorpops' sound is a little more punked-up, but not by much. Still, *Hell Yeah!* is tuneful enough for me to forgive them for being a little too similar to a rather obvious influence. I just wonder how many punk rock kids

will one day smuggle into their parents' alt-rock record collections, play the S and the B record and wonder to themselves, "Wow, they sound a lot like the Horrorpops!" ★★★ —STEVEN SANDOR

INCIGNITO
WHO NEEDS LOVE
 (NARADA)

The cover of U.K. acid jazzers Incognito's latest is a deceptive one—the foursome looks much hipper than their music turns out to be. Kelli Sae's lead vocals on "Can't Get You Out of My Head" are capable enough, but they're undone by the unnecessary male backup vocals which reduce the track to trite, disposable jazz. Same goes for "People at the Top," marred again by a corny male chorus and stock instrumentals. Things get a little funkier on "Morning Sun," but it too spirals into cheesy tedium. However, the available Incognito singles do pique my curiosity—remixes by the Latin Project and the Brand New Heavies could potentially make the 12s worth tracking down. Overall, though, Incognito is an apt name for a group you'll likely never take much notice of. ★★ —YURI WUENSCH

VARIOUS ARTISTS
SHITE 'N' ONIONS: VOLUME 1
 (OMNIUM)

Are we really "at the beginning of an underground Celtic-punk revival," as the people at Omnium are suggesting? Well, I wouldn't recommend breaking out a kilt to go with your mohawk just yet, but some of the 15 lesser-known Celt-punk bands who appear on Omnium's *Shite 'n' Onions* compilation do show some promise.

The themes on the disc's 22 songs don't vary much. Drinking. Fighting. Struggling. Irishness. But when has it been any other way? It's sad how all Irish-influenced music seems intended as nothing more than a soundtrack for a night of drunken jigging. But don't take the fact that I can't listen to this music without looking around for a bit of brew as a criticism. While a good portion of *Shite 'n' Onions* blends into one big wash of pipes and people trying to sing like Shane MacGowan, some of it—especially the tracks

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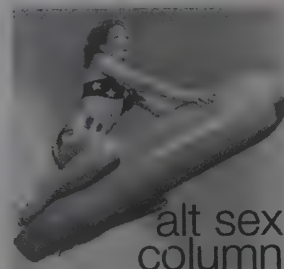
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by the Mahones and Neck—stands out. As a preview of bands in a very niche genres, *Shite 'n' Onions* covers its bases well, but if you already hate bagpipes and power chords, it probably won't change your mind. ★★☆☆ —JAMES ELFORD

THE LANCASTERS ALEXANDER & GORE (LONGSHOT)

You've probably heard it all before, but when the songs are this solid and catchy, who cares? On *Alexander & Gore*, the Lancasters serve up the kind of classic streetpunk fist-in-the-air anthems that you'd expect from a disc named after one of the sketchier intersections in Vancouver's downtown eastside. Greg (the former frontman of Edmonton's legendary Glory Stompers and later a singer with the Subway Thugs) fronts the band and lends his growly shouting to lyrics as blunt as a punch to the face and just as vicious. It's no surprise that they use "Why don't you, why don't you, why don't you fuck off" as a chorus on "Why Don't You." It's real chant-

along music—as soon as the bass starts strumming on the opening track, "Burn the Bastards," you know this album will stick its head up over the crowd and shout. It would be best to pay it some attention. ★★☆☆ —JAMES ELFORD

MY LIFE WITH THE THRILL KILL CULT MY LIFE WITH THE THRILL KILL CULT CONFESSIONS OF A KNIFE I SEE GOOD SPIRITS AND I SEE BAD SPIRITS (RYKO)

Usually reissue projects coincide with a death, a reunion or a critical renaissance, which makes this set from still-alive, critically dismissed Satanic-industrial-disco hacks *My Life With the Thrill Kill Cult* even more of a head-scratcher. On these three LPs, the band's unholy combo of sex, drugs and Satan, cleverly brought together by a distorted, industrial kick drum, plays out like the soundtrack to a million wild girls on a million wild nights—the soundtrack to every Russ Meyer film never made.

While industrial "bands" like Min-

istry, Leatherstrip and Skinny Puppy made music for depressed teens from Boise looking for a soundtrack to countless late night creep-out sessions, the Thrill Kill Cult and their over-the-top ironic statements landed them squarely on the dancefloor with a fresh pisstake on the genre's doomsaying tendencies. Whereas the Puppies and NIN were spooky and nihilistic, the Thrill Kill Cult were hedonistic, irreverent and at times even fun.

But it's that sense of humour that ends up biting them in the ass, with tracks like "Daisy Chain for Satan," "The Devil Does Drugs" and "Kooler Than Jesus" wearing out their welcome faster than your pissy goth sister at a family dinner. Worse yet, the group's production techniques seem laughable even compared to their contemporaries, as they pummel each track into a hamfisted dirge with only the spirit of nostalgia to keep the beat going. Nostalgia only goes so far, kids, and some memories are best left unremembered.

My Life: ★; **Confessions:** ★★; **Good Spirits:** ★★ —JERED STUFFCO

QUICK SPINS BY WHITEY AND TB PLAYER

Cheap Trick The Essential Cheap Trick (Epic/Legacy)

Sure, this album takes material from the band's entire career and includes some rarities (live tracks, alternates and guest musicians), but "essential"? I mean, c'mon. The fucking "Flame"? They've already released a greatest-hits album and a four-album comprehensive box set. What else could possibly be left? Anyone who gives a shit about anything after *Dream Police* might wanna give it a listen, but you probably have it anyway. I really just don't see the point.

Various Artists Juno Awards 2004 (Universal)

Is this the best Canada has to offer? Sure, there are a few interesting picks here, but it just seems like a hamfisted attempt to slap some street cred onto a disc awash in adult contemporary cash cows. Hey, from this soapbox I can almost see my house....

Fog Hummer (Ninja Tune)

The man gracing the cover of this EP looks suspiciously like my dad circa 1963. That aside, Fog (Andrew Broder) has concocted a fresh new short one complete with all the hallmark Fogisms that made *Ether Teeth* so amazing. Chopped beats, synth tweaks and some fine pianer all framed by Fog's unique approach to all things lyrical.

Another Blue Door Haulers (Stinky)

A finely produced album of roomy drums and twangy reverberations that nicely complement Dave Schoonderbeek's great, heart-wrenching warble. And yet, ABD's real strength are their lyrics. Plenty of somebody-done-somebody-wrong songs full of lump-in-the-throat yearnings. Yowchi

Skrape Up the Dose (RCA)

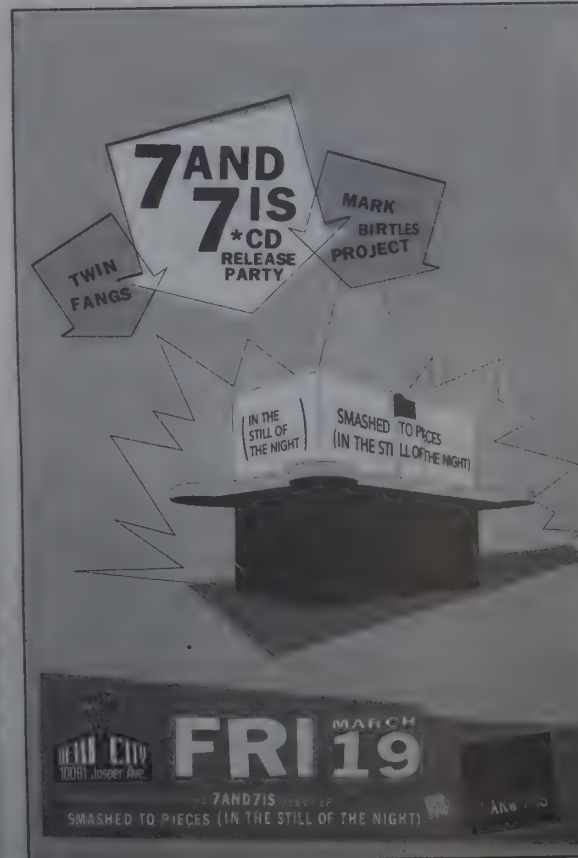
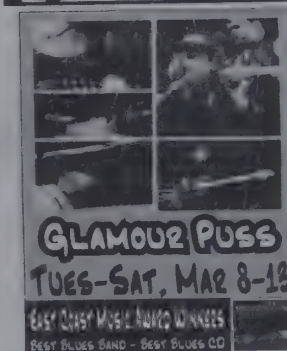
What do we have here? Basically your garden-variety faux-metal Ozfest B-stage candyasses churning out more of the same pristinely produced double-kick pedal diarrhea, distorto riff rock for kids who think they're angry when in fact they are not. My friend had a heart attack at age 33; he is angry and he listens to Wilco.

John Frusciante Shadows Collide With People (Warner)

I put this disc on bracing myself for the onslaught of crazy waves it was sure to pelt me with, fully expecting more home-recorded bleepy-blooms from this modern-day Syd Barrett. Well, maybe the influence of fellow Pepper Chad Smith had a stabilizing effect, but *Shadows* is actually a fine collection of "songs." The lyrics are an eerie look into Frusciante's fragile eggshell mind, with regret and displacement reigning supreme. And just when you start to forget who this is, "00Ghost27" or "Failure33Object" come along to spread the weirdness. Far more interesting than the last 10 years of RHCP put together.

Helmus Lotti Pop Classics in Symphony (Atlantis)

I figured this disc could be heaven or it could be hell. It turned out to be mostly the latter, as this little-known Belgian crooner belts out heavy-handed classic rock/pop hits in the "Hotel California"/"Whiter Shade of Pale" vein. Quite amusing despite Lotti's obvious, strained sincerity. Believe me, this is not a sly throwback; Lotti is deadly serious. He's serious when he poses in the desert in a tux with his big windsock microphone, and he's serious when he prints a picture of a starving African child under the lyrics to "He Ain't Heavy, He's My Brother." "Quick Spin," my ass—this disc is an eternity. ●





Stiller and Wilson show *Starsky & Hutch* the proper irreverence

By DARREN ZENKO

Like most people, I don't have huge spaces in my heart and mind reserved for the "classic" *Starsky & Hutch*. For me, the TV show exists as a glimmer of ideas, a vague notion of a wicked car and a single gesture: the slapping of a magnetic (suction?) pursuit siren on the roof of said sweet ride. That's it, so I really couldn't (and

can't) get into the anguished fanboy garment-rending that greeted the announcement that the big-screen adaptation of this Holy of buddy-cop Holies would not only sport an ampersand in the title, but also feature Ben "Mr. Furious" Stiller and Owen "the hippie who dies early in *Armageddon*" Wilson and be played as a comedy, of all damned things.

But, come on; what else could be done? Play it straight-faced, cranking the (supposedly) legendary Hutchsky "grittiness" up to today's cineplex levels, make a cop-adventure bloodbath where the only humour comes fresh from the gallows, get—I don't know, Nicolas Cage and Gary Bussey?—and kick it *Lethal Weapon*-style? Please. The right choice was made here: take a prominent but not sacrosanct (to most) pop-cult touchstone, approach it with wit and warmth and make a gently periodic period piece, a playful send-up of the—let's face it, pretty much interchangeable—clue-clue-clue-chase-showdown procedural dramas we

grew up on.

And it works! Stiller and Wilson are dangerously close to overexposure, it's true—the scornful reaction to their "ironic" Oscar-stage plug for this flick shows how thin critical patience is wearing—but they (and their many friends) can make good things happen onscreen, *chemical* things, so who's to blame them for striking while the iron's hot in the notoriously fickle forge of Hollywood? *Starsky & Hutch* may not be a nuclear bomb of screen comedy, a post-*Simpsons* barrage of explosively rapid-fire gags, but it is funny and charming and warm-hearted. It's never mean-spirited or cruel, and it never falls back on shocks and gross-outs to get laughs—which alone puts it, as Huggy Bear (Snoop Dogg, in a perfectly appropriate performance) says, "up a notch."

THE BOYS PLAY to type—Stiller a neurotic, uptight Jew, Wilson an amiably crooked Golden Boy—but again, it works. Stiller's tightly compressed *Starsky* is more than an easy straight man for Wilson's cooler

background as slimeball coke baron Vince Vaughn's girlfriend-on-the-side. Vaughn himself wickedly captures the businesslike sleaze of cop-show villains... and then there's Will Ferrell in yet another of his patented show-stealing bit parts. Snoop, as I said, is totally appropriate as the boys' (well, Hutch's) pimp-daddy underworld informant. And yeah, there's something *elementally pleasant* in seeing Black Caesar as the apoplectic Captain Doby, busting a vein as he demands guns 'n' badges. The only supporting player who really doesn't cut it—and this is solely director Todd Phillips's fault—is *Starsky*'s tomato-red Ford Gran Torino; this machine is the show/movie's *visual identity*, man, and what kind of chase do we get? A shortcut across a golf course and a ramp off a pier. Weak!

But that's a quibble. *Starsky & Hutch* might not be loaded with quotables (although I suspect, like *Mystery Men* and *Zoolander*, it'll improve with subsequent viewings) but it's packed with charm, chuckles and memorable scenes—you won't easily forget the image of Wilson strumming David "Original Hutch" Soul's hit ballad "Don't Give Up on Us Baby" as a coked-up Stiller gazes on in rapture. In absolute terms, *Starsky & Hutch* is a comedy of high-middle grade. But within the cop-comedy genre—and please, don't forget to include flicks featuring child, animal and elderly partners—it's easily rocking the top 10. ●

STARKY & HUTCH

Directed by Todd Phillips • Written by John O'Brien, Todd Phillips and Scot Armstrong • Starring Ben Stiller, Owen Wilson, Vince Vaughn and Snoop Dogg
• Opens Fri, Mar 5

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Judd alcohol level

Ashley Judd drinks her way through a groggy serial-killer hunt in *Twisted*

By PAUL MATWYCHUK

Ican't imagine what could possibly have attracted director Philip Kaufman to a tired gun-for-hire studio assignment like *Twisted*. Perhaps he imagined he could do what he did with his remake of *Invasion of the Body Snatchers* or the Michael Crichton adaptation *Rising Sun* and inject enough of his own personality into neophyte screenwriter Sarah Thorp's script to give this material some zing. Or maybe he thought he could do something interesting with the main character, a tough female



homicide detective named Jessica Shepard (Ashley Judd) whose habit of wandering into sleazy bars and picking up anonymous men threatens to derail her promising career on the police force. Kaufman is, after all, the guy who made *The Unbearable Lightness of Being*, *Henry and June* and *Quills*, so he's obviously drawn to female characters with a well-developed sexual curiosity.

THRILLER

But even though *Twisted* was written by a woman and contains several scenes between Jessica and her psychiatrist (David Strathairn), the film isn't interested in using her sexual proclivities as anything other than a cheesy plot device (or in using Strathairn's shrink character as anything other than a red herring). Here's the hook,

and it's a rusty one: Jessica, newly promoted to the rank of inspector, finds herself investigating a serial killer who appears to be bumping off every man she's ever slept with.

And that's not all: her habit of mopeily emptying a couple of bottles of red wine every night as she pores over old police files about her father (a cop who murdered her mother before turning his gun on himself) is apparently catching up with her—she's started blacking out, and then waking up the next morning just in time to find out another one of her ex-lovers' corpses has been discovered. Is she committing the murders herself in an alcohol-induced rage? (She certainly has an uncontrollable zest for punching men in the face even when she's conscious.) Or is she the true killer one of the countless

SEE NEXT PAGE

Honeymoon in Vegas

One From the Heart DVD restores the reputation of Coppola's biggest flop

By PAUL MATWYCHUK

It's possible to look at Francis Ford Coppola's ill-fated 1982 romance *One From the Heart* as a dry run for his daughter Sofia's *Lost in Translation*. Both films are sparsely scripted blends of humour and melancholy set against the gaudily flashing lights of an alienating city (Las Vegas in *One From the Heart*, Tokyo in *Lost in Translation*), and both feature memorable, specially-commissioned soundtracks by reclusive indie-rock icons (Tom Waits in *Heart*, My Bloody Valentine's Kevin Shields in *Lost in Translation*). A 10-year-old Sofia even makes a couple of cameo appearances on the lavish new DVD of *One From the Heart*: there she is in one of the deleted scenes, sitting in a laundromat, chewing gum and balancing a magazine on her feet; and she pops up again at the end of a bonus documentary about her father's idealistic but disastrous attempt to set up Zoetrope Studios, his own independent movie factory. ("It's a big mess!" she says, and that about sums up the entire Zoetrope story.)

Of course, *Lost in Translation* went on to become the most critically acclaimed film of 2003 while *One From the Heart* fell victim to an onslaught of negative publicity about out-of-control budgets and disastrous industry screenings; it lasted less than a month in theatres, got mixed reviews and lost so much money that Zoetrope Studios folded soon after. That certainly wasn't the future Coppola envisioned for his venture: as this DVD makes heart-breakingly clear, Coppola literally

thought Zoetrope would be a film-making utopia. It would be a studio run by artists, ground zero for innovative new filmmaking technology (Zoetrope was years ahead of every other studio in its embrace of videotape and computers), an assembly line that would pump out a hit movie every month and a forward-thinking film school. Every single actor and crew member on *One From the Heart* was assigned a student to mentor; the kid we see following Coppola around on the DVD is such a hilariously precocious Mini-Francis that it's amazing he doesn't have a three-picture deal with Miramax by now.

What brought all these dreams crashing down was *One From the Heart* itself, a movie too strange, stylized and just plain goofy to win over audiences eagerly awaiting the latest masterpiece from the maker of *The Godfather* and *Apocalypse Now*. Coppola, determined to exact total control over every image, decided not to film on location but to build an enormously expensive replica of downtown Vegas on the Zoetrope lot. And then he hired cinematographer Vittorio Storaro, one of the great movie sensualists of all time, to photograph it. The result is literally one of the most dazzling-looking films of all time, but the sheer beauty of the images may have backfired on Coppola—one of the most common complaints about the film in 1982 was that the gigantic sets and the lush photography seemed out of proportion to the very modest and slight story at its centre. ("It's like two hours of desert," comments an early audience member in the documentary.)

BUT VIEWED 22 YEARS LATER. *One From the Heart* doesn't seem overblown at all. Instead, it reminds me of the delicate '60s musicals of Jacques Demy—movies like *The Umbrellas of Cherbourg* and *The Young Girls of*

prise twist ending" to roll around and wishing you'd smuggled a little red wine into the theatre so you could at least have a drink or two with Jessica (and maybe pass out and wake up just in time for the final scene). It's especially dismaying to see how little directorial flair Kaufman brings to this project. This is real hackwork—I never thought I'd see Kaufman settling for awful clichés like the scene where Judd wakes up in bed next to a man... only to have the camera pull back and reveal that he's a bloody corpse! (Kaufman compounds the cliché by cutting from Judd's scream to the sound of a police siren.) Kaufman used to make movies you could get drunk on; *Twisted* feels like a Sunday-morning hangover. ●

TWISTED
Directed by Philip Kaufman • Written by Sarah Thorp • Starring Ashley Judd, Samuel L. Jackson and Andy Garcia • Now playing



Rochefort, in which people fall in love not because they're fated to, but almost in defiance of fate's whimsical efforts to keep their paths from crossing. Teri Garr is amazingly young and sexy and funny as Frannie, a Las Vegas travel agent who dreams of traveling to Bora Bora but whose stick-in-the-



stud boyfriend Hank (Frederic Forrest) is content to stay at home and run his junkyard business, "Reality Wrecking."

Things come to a head on their anniversary; they argue, they split up and then almost immediately both of them hook up with seemingly ideal new romantic partners. Frannie meets Ray (Raul Julia), a waiter with dreams of becoming a cabaret star, while Hank falls in with Leila (Nastassia Kinski), a gorgeous circus performer who

does a magical tightrope routine for him high above his junkyard. And throughout it all, Tom Waits and Crystal Gayle acts as a sort of Greek chorus on the soundtrack, a barroom version of Zeus and Hera. (Gorgeous numbers like "This One's From the Heart" and "Broken Bicycles" represent the last, lush flowering of Waits's early ballads-and-orchestras period before he went into the junkyard business himself and started putting out dissonant records like *Bone Machine* and *Swordfishtrombones*.)

It's a wonderful, daffy dream full of unforgettable images: Kinski dancing in a giant neon cocktail glass; Garr leaving home and walking, suitcase in hand, down the long, wide, lonely road to Vegas; the plane taking Garr away from him zooming over Forrest's head as he stands in the airport parking lot; the lights magically coming on when Garr returns to him,

as if his home is hooked up to an emotional dimmer switch. On his DVD commentary, Coppola reveals that he initially wanted to film the whole thing, *Russian Ark*-style, in a single take, but that the technology available at the time wouldn't allow it. "But now you could do it," he muses. "Now it would be possible." *One From the Heart* was such a financial disaster that Coppola had to take a decade's worth of studio assignments—10 years of *Peggy Sue Got Married*, *Jack and Gardens of Stone*—to pay it off, but in that moment, you can feel the spell of this singular film taking hold of him all over again. ●

ONE FROM THE HEART
Directed by Francis Ford Coppola • Written by Arnyan Bernstein and Francis Ford Coppola • Starring Teri Garr, Frederic Forrest, Raul Julia and Nastassia Kinski • Now on DVD

Twisted

Continued from previous page

macho assholes stuffed into every nook and cranny of this script? Could it be one of the sexist cops who keep hassling her at the station? Her shift new partner (Andy Garcia)? The needy ex-lover (Mark Pellegrino) who keeps breaking into her apartment? Or how about John (Samuel L. Jackson), the taskmaster cop who's been her father figure and mentor ever since her parents died?

WHO CARES? Every element of *Twisted* is so wildly improbable, from the way Jessica is allowed to continue investigating these murders even though she's both a key witness and a suspect to the insanely convoluted "solution" to the entire mystery. Instead of playing along with the movie and trying to figure out who the killer is, you wind up sitting there and passively watching the bodies stack up, waiting for the "sur-

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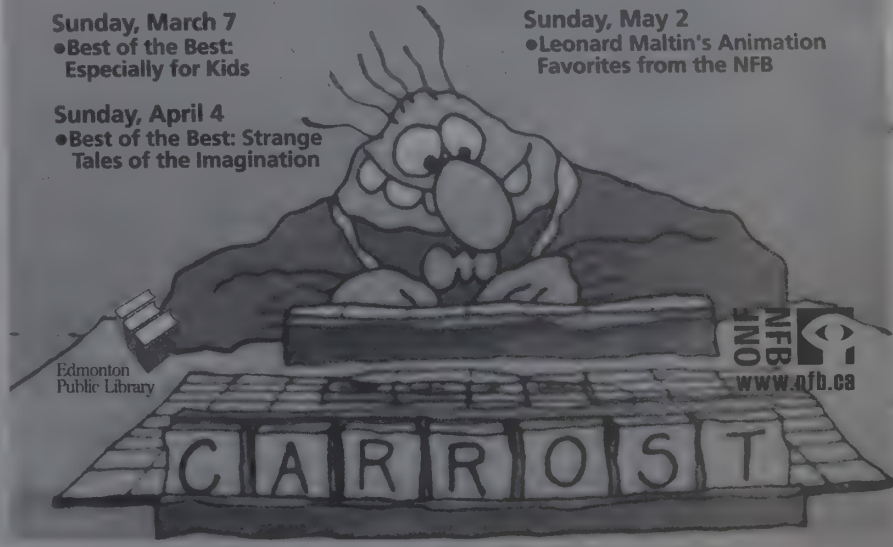
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FILM WEEKLY

NEW THIS WEEK



Celtic Film Festival (M) A collection of films by contemporary Irish filmmakers. Featuring: *Boxed* (dir: Marion Comer): Fri, Mar 5, 8pm; *Photos to Send* (dir: Dierdre Lynch): Sat, Mar 6, 7pm; *Brown Bag Films Shorts* (*Give Up Yer Aul Sins*) (various directors): Sun, Mar 7, 7pm. *Zeidler Hall, The Citadel*

Donovan's Reef (EFS) John Wayne, Lee Marvin and Dorothy Lamour star in *The Quiet Man* director John Ford's 1936 comedy about an uptight Bostonian who encounters a trio of rowdy Navy men when she arrives on a tiny Pacific island in search of her missing father. *Provincial Museum Auditorium* (102 Ave & 128 St); Mon, Mar 8 (8pm)

Hidalgo (CO, FP) Viggo Mortensen, Malcolm McDowell and Omar Sharif star in *Honey, I Shrunk the Kids* director Joe Johnston's exotic equestrian epic, set in Saudi Arabia in 1890, about an American Pony Express courier who travels to the desert to take part in a lucrative but dangerous and grueling horse race.



Starksy and Hutch (CO, FP) Ben Stiller, Owen Wilson, Vince Vaughn and Snoop Dogg star in *Old School* director Todd Phillips's irreverent film version of the 1970s TV cop show about a pair of mismatched policemen who fight crime with the aid of their souped-up Ford Torino and their omniscient street informant Huggy Bear.

FIRST-RUN MOVIES

Against the Ropes (FP) Meg Ryan, Omar Epps and Tony Shalhoub star in director Charles S. Dutton's biopic based on the life of Jackie Kallen, the outspoken Detroit woman who overcame the entrenched sexism of the boxing world to forge an unlikely but successful career as a fight promoter.

The Barbarian Invasions (GA) Rémy Girard, Marie-Josée Croze and Stéphanie Rousseau star in writer/director Denys Arcand's Oscar-winning sequel to his 1986 arthouse hit *The Decline of the American Empire*, in which an aging, philandering academic makes peace with his son and his old circle of friends, colleagues and lovers before dying of cancer. In French with English subtitles.

Broken Lizard's Club Dread (CO, FP) Bill Paxton and the Broken Lizard comedy troupe star in *Super Troopers* director Jay Chandrasekhar's slasher-movie spoof about a serial killer wreaking havoc on a Club Med-style resort off the coast of Costa Rica.

The Butterfly Effect (CO, FP) Ashton Kutcher, Amy Smart and Ethan Suplee star in writer/directors Eric Bress and J. Mackye Gruber's

sci-fi mindbender about a young man who figures out how to travel back in time to his childhood, and who must return to the past over and over again to repair the disastrous effects his voyages have on his future reality.

Calendar Girls (FP) Helen Mirren and Julie Walters star in *Saving Grace* director Nigel Cole's fish-out-of-clothing comedy, based on a true story, about a group of British women who doff their duds for a calendar and a good cause.

Catch That Kid (CO) Kristen Stewart, Corbin Bleu, Jennifer Beals and Sam Robards star in *World Traveler* director Bart Freundlich's kiddie adventure movie about a 12-year-old climbing enthusiast whose mountaineering skills come in handy when she hatches a wild scheme to finance an operation for her paralyzed father by robbing a high-tech bank.

Cold Mountain (CO, FP) Jude Law, Nicole Kidman, Renée Zellweger, Kathy Baker, Philip Seymour Hoffman and Natalie Portman star in *The English Patient* director Anthony Minghella's epic, episodic film version of Charles Frazier's novel about a Civil War deserter and his grueling trek back home to the bride he left behind in North Carolina.

Confessions of a Teenage Drama Queen (CO, FP) Lindsay Lohan, Adam Garcia and Alison Pill star in director Sara Sugarman's adaptation of Dylan Sheldon's YA novel about a teenage girl who campaigns for the lead in the school play as a way of re-establishing her popularity after her family moves from Greenwich Village to a godforsaken New Jersey suburb.

Dirty Dancing: Havana Nights (CO, FP) Romola Garai, Diego Luna, Jonathan Jackson and Sela Ward star in *Telling Lies in America* director Guy Ferland's romance, "inspired by" the hit 1987 Patrick Swayze vehicle, about a lonely American teen who falls in love with a sexy Cuban dancer while staying with her strict-minded parents at a resort in 1958 Havana.

Eurotrip (CO, FP) Michelle Trachtenberg, Scott Mechlowicz, Jacob Pitts and Travis Wester star in director Jeff Schaffer's teen comedy about a high-school graduate who takes his three friends on a wacky adventure across Europe on the way to his first face-to-face meeting with his sexy German pen pal.

50 First Dates (CO, FP) Adam Sandler, Drew Barrymore, Sean Astin and Rob Schneider star in *Anger Management* director Peter Segal's romantic comedy about a veterinarian who attempts to have a relationship with a girl whose short-term memory loss means he has to get her to fall in love with him every single time they meet.

The Gospel of John (FP) Henry Ian Cusick, Lynsey Baxter and Stuart Bunce star in *Metroland* director Philip Saville's Biblical epic, a self-proclaimed "word-for-word" adaptation of the Gospel according to John, focussing on Christ's final hours, his crucifixion and resurrection.

The Lord of the Rings: The Return of the King (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen and Liv Tyler star in the long-awaited concluding chapter of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a band of hobbits, trolls, elves, wizards and humans who embark on a quest to destroy an evil, all-powerful ring.

Master and Commander: The Far Side of the World (FP) Russell Crowe and Paul Bettany star in *Witness* director Peter Weir's waterlogged adventure yarn, based on the novels of Patrick O'Brian, in which 19th-century British sea captain Jack Aubrey and ship surgeon Stephen Maturin brave storms and cannon-fire as they pursue a French "super-frigate" from Cape Horn to the Galapagos Islands.

Miracle (FP) Kurt Russell, Patricia Clarkson and Noah Emmerich star in *Tumbleweeds* director Gavin O'Connor's inspirational sports picture about Herb Brooks, the coach who led the U.S. hockey team to a memorable upset victory over the Soviets at the 1980 Winter Olympics.

Monster (CO, P) Charlize Theron and Christina Ricci star in writer/director Patty Jenkins's sympathetic biopic about Aileen Wuornos, the troubled woman who in the '80s became known as "America's first female serial killer," and her needy relationship with her emotionally stunted lesbian lover.



Ladies and gentlemen, we give you *Lord of the Rings* poster boy Viggo "Aragorn" Mortensen: heartthrob, action-adventure superstar and likely the only above-the-title actor in Hollywood history to have a name that rhymes with "Jiggo." (Like Renée Zellweger, who also came away with a trophy from this year's *Oscar* ceremony.) (Mortensen is also an alumnus of the *Texas Chainsaw Massacre* movie series; he played "Tex" in *Leatherface: The Texas Chainsaw Massacre III*.) In the new film *Hidalgo*, Mortensen plays legendary horseman Frank Hopkins, the first American ever to be allowed to compete in the Qasbi of Fire, a grueling 3,000-mile endurance race across the Arabian Desert. (Hopkins's prize "treasure," which the film is named after, was also a banner broken: Hidalgo was the first non-Arabian horse to complete the race.) It's a sedate, beautiful *Lawrence of Arabia* all this plus *Law and Order*/Oz star J.K. Simmons playing Buffalo Bill Cody!

Mystic River (CO, FP) Sean Penn, Kevin Bacon and Tim Robbins star in *Unforgiven* director Clint Eastwood's moody drama, set in working-class Boston, about three childhood friends whose traumatic memories of the past are revived when one, now a police detective, begins to suspect another of killing the third's daughter. Based on the novel by Dennis Lehane.

The Passion of the Christ (CO, FP) Jim Caviezel and Monica Bellucci star in *Braveheart* director Mel Gibson's ultra-controversial, blood-soaked Biblical epic depicting the final 12 hours in the life of Jesus of Nazareth. In Latin and Aramaic with English subtitles.

Something's Gotta Give (CO) Jack Nicholson, Diane Keaton, Keanu Reeves and Amanda Peet star in *What Women Want* director Nancy Meyers's romantic comedy about a middle-aged rascal who re-evaluates his lifelong preference for dating much younger women when he finds himself falling in love with the middle-aged mother of his latest trophy girlfriend.

The Triplets of Belleville (P) Writer/director Sylvain Chomet's unique, nearly wordless animated feature about a clubfooted old

woman who enlists the aid of a 1930s vocal trio to rescue her son, a champion cyclist who has been kidnapped by a gang of sinister hoodlums.

Twisted (CO, FP) Ashley Judd, Samuel L. Jackson and Andy Garcia star in *Quills* director Philip Kaufman's lurid thriller about a police officer whose murder investigation takes a disquieting turn when the killer begins targeting all her former lovers.

Welcome to Mooseport (CO) Ray Romano, Gene Hackman, Maura Tierney and Marcia Gay Harden star in *Grumpy Old Men* director Donald Petrie's comedy about a former U.S. president, newly relocated to a sleepy Maine town, who gets pulled into a no-holds-barred mayoral election campaign against the owner of the local hardware store.

LEGEND

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Daily 12:30 3:00

TWISTED
Violence, coarse language. Daily 1:30 4:00 7:00 9:00

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Violence. Daily 7:15 Sat/Sun 1:20

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TWISTED
Violence, coarse language. Daily 7:10 9:10 Fri/Sat/Sun 1:10 3:15

STARSKY AND HUTCH
Daily 7:20 9:20 Fri/Sat/Sun 1:20 3:20

HIDALGO
Violence. Daily 7:15 Sat/Sun 1:20

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EUROTRIP
Crude sexual content. Daily 1:30 4:00 7:20 10:00

THE PASSION OF THE CHRIST
English subtitles. Brutal and gory violence, disturbing content. Daily 12:30 3:30 6:45 9:50

BROKEN LIZARD'S CLUB DREAD
Gory scenes, sexual content. Daily 1:20 4:20 7:30 10:20

DIRTY DANCING: HAVANA NIGHTS
Daily 12:50 3:10 6:45 9:10

HIDALGO
Violence. Daily 12:40 3:40 6:50, 10:00

STARSKY AND HUTCH
Daily 1:10 4:10 7:10 9:40

THE LORD OF THE RINGS: THE RETURN OF THE KING
Violence, frightening scenes. Daily 3:00 7:40

WEST MALL 8
1011-101 Ave. S. 438-7174

LOST IN TRANSLATION
Fri Mon-Thu 7:20 9:40 Sat-Sun 2:40 4:20 9:40

HOUSE OF SAND AND PEG
Disturbing content. Fri Mon-Thu 6:45 9:20 Sat-Sun 1:40 4:10 6:45 9:20

LOVE ACTUALLY
Sexual content. Fri Mon-Thu 6:30 9:10 Sat-Sun 1:20 3:50 6:30 9:10

THE COOLER
Sexual content, violence. Fri Mon-Thu 9:00 Sat-Sun 2:00 9:00

THE BIG BOUNCE
Coarse language. Fri Mon-Thu 6:50 Sat-Sun 4:20 6:50

WIN A DATE WITH TAD HAMILLTON
Fri Mon-Thu 6:40 Sat-Sun 1:30 3:40 6:40

THE GOSPEL OF JOHN
Violence. Fri Mon-Thu 7:30 Sat-Sun 2:30 7:30

DECOYS
Sexual content. Daily 8:50

AGAINST THE ROPES
Coarse language. Fri Mon-Thu 7:00 9:25 Sat-Sun 1:50 4:15 7:00 9:25

ALONG CAME POLLY
Sexual content. Fri Mon-Thu 7:10 9:30 Sat-Sun 2:10 4:30 7:10 9:30

CLAREVIEW
421-115 Ave. S. 438-7174

LORD OF THE RINGS: THE RETURN OF THE KING
Violence, frightening scenes. Daily 2:45 8:00

CATCH THAT KID
Fri-Sun 12:15

50 FIRST DATES
Crude content. Fri-Sun 1:10 3:20 7:10 9:30 Mon-Thu 3:20 7:10 9:30

EUROTRIP
Crude sexual content. Fri-Sun 1:30 3:50 6:40 9:10 Mon-Thu 3:50 6:40 9:10

CONFESSIONS OF A TEENAGE DRAMA QUEEN
Fri-Sun 12:20 2:50 5:00 7:20 9:20 Mon-Thu 2:50 5:00 7:20 9:20

THE PASSION OF THE CHRIST
English subtitles. Brutal and gory violence, disturbing content. Fri-Sun 1:00 4:00 7:00 10:00 Mon-Thu 4:00 7:00 10:00

BROKEN LIZARD'S CLUB DREAD
Gory scenes, sexual content. Fri-Sun 1:40 4:10 6:30 9:00 Mon-Thu 4:10 6:30 9:00

TWISTED
Violence, coarse language. Fri-Sun 1:20 3:40 7:50 10:15 Mon-Thu 3:40 7:50 10:15

STARSKY AND HUTCH
Daily 7:20 9:20 Fri/Sat/Sun 1:20 3:20

HIDALGO
Violence. Daily 7:15 Sat/Sun 1:20

WETASKIWIN CINEMAS
111-780-352-3922

THE PASSION OF THE CHRIST
English subtitles. Brutal and gory violence, disturbing content. Daily 7:00 9:30 Fri/Sat/Sun 1:00 3:30

TWISTED
Violence, coarse language. Daily 7:10 9:10 Fri/Sat/Sun 1:10 3:15

STARSKY AND HUTCH
Daily 7:20 9:20 Fri/Sat/Sun 1:20 3:20

HIDALGO
Violence. Daily 7:15 Sat/Sun 1:20

CINEPLEX ORION CINEMAS
111-780-352-3922

THE PASSION OF THE CHRIST
English subtitles. Brutal and gory violence, disturbing content. Daily 7:00 9:30 Fri/Sat/Sun 1:00 3:30

TWISTED
Violence, coarse language. Daily 7:10 9:10 Fri/Sat/Sun 1:10 3:15

STARSKY AND HUTCH
Daily 7:20 9:20 Fri/Sat/Sun 1:20 3:20

HIDALGO
Violence. Daily 7:15 Sat/Sun 1:20

CITY CENTRE
111-780-352-3922

MYSTIC RIVER
Coarse language. Daily 12:20 3:20 6:30 9:30

50 FIRST DATES
Crude content. Fri-Sun Tue-Thu 1:00 3:50 7:00 9:20 Mon 1:00 3:50 9:20

EUROTRIP
Crude sexual content. Daily 1:30 4:00 7:20 10:00

THE PASSION OF THE CHRIST
English subtitles. Brutal and gory violence, disturbing content. Daily 12:30 3:30 6:45 9:50

BROKEN LIZARD'S CLUB DREAD
Gory scenes, sexual content. Daily 1:20 4:20 7:30 10:20

DIRTY DANCING: HAVANA NIGHTS
Daily 12:50 3:10 6:45 9:10

HIDALGO
Violence. Daily 12:40 3:40 6:50, 10:00

STARSKY AND HUTCH
Daily 1:10 4:10 7:10 9:40

THE LORD OF THE RINGS: THE RETURN OF THE KING
Violence, frightening scenes. Daily 3:00 7:40

WEST MALL 8
1011-101 Ave. S. 438-7174

LOST IN TRANSLATION
Fri Mon-Thu 7:20 9:40 Sat-Sun 2:40 4:20 9:40

HOUSE OF SAND AND PEG
Disturbing content. Fri Mon-Thu 6:45 9:20 Sat-Sun 1:40 4:10 6:45 9:20

LOVE ACTUALLY
Sexual content. Fri Mon-Thu 6:30 9:10 Sat-Sun 1:20 3:50 6:30 9:10

THE COOLER
Sexual content, violence. Fri Mon-Thu 9:00 Sat-Sun 2:00 9:00

THE BIG BOUNCE
Coarse language. Fri Mon-Thu 6:50 Sat-Sun 4:20 6:50

WIN A DATE WITH TAD HAMILLTON
Fri Mon-Thu 6:40 Sat-Sun 1:30 3:40 6:40

THE GOSPEL OF JOHN
Violence. Fri Mon-Thu 7:30 Sat-Sun 2:30 7:30

DECOYS
Sexual content. Daily 8:50

AGAINST THE ROPES
Coarse language. Fri Mon-Thu 7:00 9:25 Sat-Sun 1:50 4:15 7:00 9:25

ALONG CAME POLLY
Sexual content. Fri Mon-Thu 7:10 9:30 Sat-Sun 2:10 4:30 7:10 9:30

CLAREVIEW
421-115 Ave. S. 438-7174

LORD OF THE RINGS: THE RETURN OF THE KING
Violence, frightening scenes. Daily 2:45 8:00

CATCH THAT KID
Fri-Sun 12:15

50 FIRST DATES
Crude content. Fri-Sun 1:10 3:20 7:10 9:30 Mon-Thu 3:20 7:10 9:30

EUROTRIP
Crude sexual content. Fri-Sun 1:30 3:50 6:40 9:10 Mon-Thu 3:50 6:40 9:10

CONFESSIONS OF A TEENAGE DRAMA QUEEN
Fri-Sun 12:20 2:50 5:00 7:20 9:20 Mon-Thu 2:50 5:00 7:20 9:20

THE PASSION OF THE CHRIST
English subtitles. Brutal and gory violence, disturbing content. Fri-Sun 1:00 4:00 7:00 10:00 Mon-Thu 4:00 7:00 10:00

BROKEN LIZARD'S CLUB DREAD
Gory scenes, sexual content. Fri-Sun 1:40 4:10 6:30 9:00 Mon-Thu 4:10 6:30 9:00

TWISTED
Violence, coarse language. Fri-Sun 1:20 3:40 7:50 10:15 Mon-Thu 3:40 7:50 10:15

STARSKY AND HUTCH
Daily 7:20 9:20 Fri/Sat/Sun 1:20 3:20

HIDALGO
Violence. Daily 7:15 Sat/Sun 1:20

WETASKIWIN CINEMAS
111-780-352-3922

THE PASSION OF THE CHRIST
English subtitles. Brutal and gory violence, disturbing content. Daily 7:00 9:30 Fri/Sat/Sun 1:00 3:30

TWISTED
Violence, coarse language. Daily 7:10 9:10 Fri/Sat/Sun 1:10 3:15

STARSKY AND HUTCH
Daily 7:20 9:20 Fri/Sat/Sun 1:20 3:20

HIDALGO
Violence. Daily 7:15 Sat/Sun 1:20

CINEPLEX ORION CINEMAS
111-780-352-3922

THE PASSION OF THE CHRIST
English subtitles. Brutal and gory violence, disturbing content. Daily 7:00 9:30 Fri/Sat/Sun 1:00 3:30

TWISTED
Violence, coarse language. Daily 7:10 9:10 Fri/Sat/Sun 1:10 3:15

STARSKY AND HUTCH
Daily 7:20 9:20 Fri/Sat/Sun 1:20 3:20

HIDALGO
Violence. Daily 7:15 Sat/Sun 1:20

CITY CENTRE
111-780-352-3922

MYSTIC RIVER
Coarse language. Daily 12:20 3:20 6:30 9:30

50 FIRST DATES
Crude content. Fri-Sun Tue-Thu 1:00 3:50 7:00 9:20 Mon 1:00 3:50 9:20

NORTH EDMONTON CINEMAS
14231-137 Ave. 792-2226

SOMETHING'S GOTTA GIVE
Coarse language, sexual content. Daily 1:10 3:50 7:10

LORD OF THE RINGS: THE RETURN OF THE KING
Violence, frightening scenes. Daily 12:15 4:15 8:15

COLD MOUNTAIN
Daily 12:00 3:20 6:40 9:50

THE BUTTERFLY EFFECT
Disturbing content, violence. Daily 10:20

50 FIRST DATES
Crude content. Daily 1:40 4:50 7:25 10:00

MONSTER
Sexual violence, coarse language. Daily 1:00 4:00 7:35 10:05

WELCOME TO MOOSEPORT
Daily 12:00 7:30

EUROTRIP
Crude sexual content. Daily 8:10 10:25

THE PASSION OF THE CHRIST
English subtitles. Brutal and gory violence, disturbing content. Daily 12:30 3:30 6:30 9:15 6:45 8:30 9:45

DIRTY DANCING: HAVANA NIGHTS
Daily 2:20 4:40 7:20 9:20

TWISTED
Violence, coarse language. Daily 1:30 4:30 7:40 10:15

BROKEN LIZARD'S CLUB DREAD
Gory scenes, sexual content. Daily 4:00 10:10

STARSKY AND HUTCH
Daily 12:40 1:50 3:00 2:50 3:00 8:00 9:30 10:30

HIDALGO
Daily 12:10 3:40 6:50 9:55

PAY PER VIEW NHL HOCKEY GAME: EDMONTON VS. CHICAGO
Classification not available. Sun 1:00

FAMOUS PLAYERS
22 Ave. Calgary Trail, 436-9877

MYSTIC RIVER
Coarse language. Fri/Sat/Sun 12:30 3:30 6:50 9:35 Mon/Tue/Wed/Thu 6:50 9:35

COLD MOUNTAIN
Fri/Sat/Sun 12:10 3:20 6:40 9:50 Mon/Tue/Wed/Thu 6:40 9:50

CALENDAR GIRLS
Nudity. Fri/Sat/Sun 11:50 4:00 7:05 9:30 Mon/Tue/Wed/Thu 7:05 9:30

THE GOSPEL OF JOHN
Violence. Fri/Sat/Sun 12:00 3:15 6:45 Mon/Tue/Wed/Thu 6:45

CONFESSIONS OF A TEENAGE DRAMA QUEEN
Fri/Sat/Sun 12:15 3:20 6:40 7:20 9:25 Mon/Tue/Wed/Thu 7:20 9:25

AGAINST THE ROPES
Coarse language. 10:00

TWISTED
Violence, coarse language. Fri/Sat/Sun 1:25 4:10 7:25 9:55 Mon/Tue/Wed/Thu 7:25 9:55

MIRACLE
Fri/Sat/Sun 1:00 3:40 7:00 9:40 Mon/Tue/Wed/Thu 7:00 9:40

MASTERS AND COMMANDERS
The Far Side of the World. Violence. Fri/Sat/Sun 12:30 3:35 6:55 9:45 Mon/Tue/Wed/Thu 6:55 9:45

SILVERCITY WEST EDMONTON MALL
111-780-352-3922

LORD OF THE RINGS: THE RETURN OF THE KING
Violence, frightening scenes. Fri/Sat/Sun Tue/Thu 12:15 4:15 8:30 Mon 6:00 12:15pm

THE BUTTERFLY EFFECT
Disturbing content, violence. 1:15 4:05 7:05 9:45

60 FIRST DATES
Crude content. 12:05 2:20 4:50 7:40 10:05

EUROTRIP
Crude sexual content. 12:55 3:15 5:30 7:45 10:10

THE PASSION OF THE CHRIST
English subtitles. No passes. Brutal and gory violence, disturbing content. 1:10 4:00 6:50 9:50

CONFESSIONS OF A TEENAGE DRAMA QUEEN
12:20 2:25 4:35 7:20 9:35

BROKEN LIZARD'S CLUB DREAD
Gory scenes, sexual content. 10:10 2:45 5:10 7:25 9:55

DIRTY DANCING: HAVANA NIGHTS
1:20 3:40 6:50 9:25

TWISTED
Violence, coarse language. 1:30 4:10 7:10 9:40

STARSKY AND HUTCH
No passes. 12:01 1:00 2:30 3:30 5:00 7:00 7:30 9:30 10:00 Cineplex Wed 1pm

HIDALGO
Violence. 12:30 3:45 7:15 10:15

All in good Time

Tsai Ming-Liang watches the clock in haunting *What Time Is It There?*

By BRIAN GIBSON

Beneath two electronic clocks, a silhouetted figure sits in front of a turning water wheel. Suddenly, the figure moves, hurling an object at the wooden spokes. Then the man reaches into the pool and fishes out the watch he'd thrown.

The scene—with its enigmatic character, its silence and stillness suddenly broken and its fluid and wheel metaphors for time—epitomizes the spare, mysterious poetry of Tsai Ming-Liang's *What Time Is It There?* A lot of moviegoers raised on Hollywood hyperactivity—action-packed, quickly cut and individual-centred—tend to be anti-arthouse (or anti-subtitle), complaining about foreign films' long, static camera shots without realizing their purpose or understanding their tradition, particularly in Asian films. Directors such as the late Yasujiro Ozu (*Tokyo Story*) and Hirokazu Kore-Eda (*Maborosi*) keep the lens motionless for minutes

in order to let life come into the frame, to immerse the viewer in the world. With *Lost in Translation*, Sofia Coppola tried to apply a similar aesthetic, but she too often focussed on Bill Murray's weary features or too obviously cut to another Scene.

By my watch, *What Time Is It There?* is a much weightier, moving look at connection, difference and loss than Coppola's film. Ming-Liang (*The Hole, Vive l'Amour*) lets his characters get surrounded and often eclipsed by other people, bustling

REVUE DVD

streets and looming buildings. There are no obvious Scenes, just moments that happen and which slowly accrue to create a full portrait of his lonely, alienated characters. In the opening minutes, for instance, the lens gazes through three doorways in a house as an old man sits down to eat his rice, gets up, calls for "Hsaio Kang!" and walks out to the balcony, smoking beneath the fronds of a tall plant.

This is all we see of Hsaio Kang's father (Miao Tien), yet his death haunts Hsaio (Lee Kang-Sheng) and his mother (Lu Yi-Ching). In his loneliness, watch vendor Hsaio feels an affinity for a Paris-bound woman

(Chen Shiang-Chyi) who coaxes him into selling his dual-time wristwatch. Soon, Hsaio is obsessively turning Taipei's clocks back seven hours, to Paris time. Meanwhile, his Buddhist mother is certain that her husband will return to her and becomes fixated on keeping the house just the way he liked it and not killing any creature that could be the reincarnation of the dead man.

INITIALLY, *What Time Is It There?* seems to be a meditative romance in the throbbing vein of Wong Kar-Wai's *In the Mood for Love*. But it soon becomes clear that Hsaio, his mother and Shiang-Chyi are yearning for a connection to something beyond their humdrum days and mundane lives, whether that comes with the return of love or the passion of sex.

In this mostly dialogue-free film, Ming-Liang and director of photography Benoît Delhomme (*The Scent of Green Papaya*) strip the story down to its most quintessentially cinematic elements: the lens austere watching, and the boom mic impassively recording, the sights and sounds that drift onto their celluloid canvas. Pedestrian life is so poetically captured that the everyday seems reanimated—even special. Taiwanese crowds and skyscrapers dwarf Hsaio



Chen Shiang-Chyi in *What Time Is It There?*

as he resets a huge office tower clock with a broken-off antenna. The burble of French envelops Shiang-Chyi, who can't speak the language and remains bewildered by the Parisians' behaviour and the strange noises of the capital. Views are impeccably framed, with crowds or doorways fading away into the middle distance or images flitting into the edges, from a ghostly fish in an aquarium to traffic mirrored in the glass of a building.

Then there's Ming-Liang's reflective homage to *The 400 Blows*. Hsaio watches the movie, particularly its famous centrifugal ride scene, and Jean-Pierre Léaud (who played the lead in Truffaut's film) appears briefly in the cemetery, giving Shiang-Chyi his phone number. (The film's alternative title is *7 to 400 Blows*.)

As hushed and languid (sometimes too much so) as *What Time Is It There?* is, though, there are sudden sparks of subtle, often perverse visual humour. And then there are the final moments that echo back to the earlier scene, when the fluid and wheel motifs come full circle and Hsaio's father reappears. It's a gorgeous ending, as elegant and precise as a handcrafted Swiss watch. The final seconds of *What Time Is It There?* are transitory yet timeless, a haunting memory of the fleeting beauty of everyday life. ●

WHAT TIME IS IT THERE?

Directed by Tsai Ming-Liang • Written by Yang Pi-Ying and Tsai Ming-Liang • Starring Lee Kang-Sheng, Chen Shiang-Chyi and Lu Yi-Ching • Now on video

Original Sins

Irish schoolkids retell Bible stories in delightful animated shorts

By BRIAN GIBSON

Once upon a time—okay, a few years ago—Cathal Gaffney was listening to his car radio and heard a little girl telling a Bible story. Intrigued and amused by these kids' tales from the Good Book, Gaffney found out that they were on CD. Eventually, the original reel-to-reel tapes, used by Miss Peig Cunningham to record her students at Rutland Primary School in 1960s Dublin, were found. And in 2002, Gaffney produced a cartoon version of one of those religious tales, *The Story of John the Baptist*, which was nominated for an Oscar for Best Animated Short Film, and everything ended happily ever after.

Except Brown Bag Films made another six drawn retellings of the children's taped religious narratives. As part of the Edmonton Celtic Film Festival, Metro Cinema is showing the entire *Give Up Yer Aul Sins* series, along with a documentary about the making of the shorts plus some of the Irish com-

pany's other work, including the series of shorts *The Last Elk, Barstool* and *Taxi*. And if those are as whimsically entertaining as the series of scripture shorts, a merry moviegoing day of rest awaits. And for those of you who can't handle the very fleshy, very bloody *The Passion of the Christ*, *Give Up Yer Aul Sins* is a decidedly unreal but always whimsical and inventive alternative version of Biblical events.

The historical framework of Gaffney and director Darragh

REVUE ANIMATED

O'Connell's shorts is slyly altered in the opening credits, in which a Volkswagen van drives along 1960s Dublin streets, stopping at a school while the class teacher tells the students to tell a story to the documentary crew. The picture becomes lined and sepia-toned as the camera whirs, focussing on a pupil in the front of the class. A boom mic, which often drops into the frame, records the wee voices that, in a strong Irish brogue, skip and tumble through a retelling of the story of Lazarus or the death of Jesus.

THE PRIMARY CHARM of *Give Up Yer Aul Sins* are the children's naïve monologues, enriched by colourful lines. Jesus is asked if he's the son of

God or "jest a shockin' 'oly saint." Sinners are explained in a way that the rest of the class can understand: "The mean kids that don't get Communion, they're just the same as the bad fellas."

The shorts' other charm are their purposely childish, ragtag drawings, from a dopey, toothy Gabriel to a pigtailed, round-faced student. "Jesa" is dark-skinned, with a halo and seven spokes of radiating chin hairs as his beard. The apostles are a herd of mesmerized, gawking groupies always trailing their Lord. Yet there's too much affection and spirit in these renditions to make them impious—except, perhaps, for the dead-on caricature of a stooped, cane-leaning Pope John Paul II, who pops in for a cameo in *The Story of Saint Patrick*.

The accompanying documentary offers a brief history about the discovery of the tapes by Father Brian Darcy, and reveals that the kids' sayings and narrative style was mainly an imitation of Miss Cunningham's way of telling tales. The animation process for making the scripture shorts is explained, and Gaffney and O'Connell relate some anecdotes about the Oscar nomination and ensuing hoopla. ●

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The lady and the duke



Ellis Brothers Photography

David Storch

James MacDonald and Jan Alexandra Smith both *Measure* up to Shakespeare's challenges

By PAUL MATWYCHUK

Duke Vincentio, the pivotal character in *Measure for Measure*, is typically described by critics as "fascinatingly enigmatic." One suspects that if this weren't a play by William Shakespeare, we'd be more inclined to call him "unfocussed" or

"underwritten" or even "governed by motives so impenetrable as to make him virtually incoherent." But luckily this is Shakespeare, and somehow the fact that the Duke seems to be operating according to a very elusive private agenda doesn't detract from the play—in fact, it adds an extra layer of complexity to an already intriguing premise.

And James MacDonald's intentionally poker-faced performance as the Duke doesn't make figuring this mercurial fellow out any easier. In his very first scene, we see MacDonald performing a bizarre, completely unstatesmanlike deed in the most businesslike way imaginable. Realiz-

ing that his lax enforcement of Vienna's laws against drunkenness, prostitution and public and private immorality have turned the entire city into practically one gigantic, worse-than-Whyte-Avenue red-light district, he's decided to take an indefinite holiday and let his puritanical deputy, Angelo (David Storch) do the messy (not to mention unpopular) work of restoring Vienna's high moral tone. Director Bob Baker shows us how far Vienna has slid in a brief, rather hysterical street scene full of fog, spooky lighting, half-drunk aristocrats in top hats and unbuttoned trousers, a couple of blousy tarts and a rather frail and hesitant-looking little transvestite. (Human sacrifice! Dogs and cats living together! Mass hysteria!)

BUT IN FACT, the Duke *doesn't* go on vacation; instead, he disguises himself as a friar and hangs around the local jail, where he becomes involved in the case of Claudio, a young man whom Angelo has condemned to death for having sex outside of marriage. Did the Duke know all along that Angelo would go overboard with his whole moral crusade? If so, why would he leave the city in the hands of such a Giuliani-esque tyrant? And if he's so determined to make sure Angelo doesn't do too much harm to anyone, why does he hatch a plan that toys so cruelly with the emotions of all sorts of innocent people—most especially Claudio's sister, a novice nun named Isabella (Jan Alexandra Smith)?

One of the big themes in *Measure*

for *Measure* is the hypocritical nature of people in power, and in discussions of the play, Angelo usually gets singled out as the biggest hypocrite of the bunch—in public, he condemns adultery and immoral behaviour, but when Isabella comes to see him in private to plead for her brother's life, Angelo tells her he'll pardon Claudio if she'll sleep with him. Angelo's certainly no, er, angel (and Storch plays him with the right degree of self-satisfied rectitude—he's the kind of guy who you can imagine spending long minutes looking approvingly at his straight-backed reflection in the mirror), but MacDon-

REVUE THEATRE

ald and Baker never lose sight of the fact that the Duke presents an equally false face to the world. The Duke gets things accomplished in the play almost exclusively through subterfuge and masquerade, and it's only through some incredibly tortuous plot contrivances on Shakespeare's part that he emerges at the end of it all with his hands more or less clean.

In fact, I'd argue that the most honest character in the play is the one who seems like the biggest liar—namely Lucio, the preening dandy played winningly by John Kirkpatrick (who has quite a flair for embodying preening dandies, from *Fever-Land* to *As You Like It*). Nearly all of Lucio's scenes involve him getting caught bad-mouthing the Duke behind his back, but I'd argue that just about everything he says has an element of cutting truth to it. In a

weird way, you could say that Lucio is the play's conscience.

Or at least, he's the guy I found myself agreeing with the most. It sure wasn't Isabella, whose insistence on preserving her own virtue I found much harder to sympathize with than Lucio's brazen double-dealing. It's a tribute to Jan Alexandra Smith's forceful performance—you can feel Isabella's anger at both Angelo and Claudio's behaviour raging behind her instinctively obedient and submissive nature like a horse tugging at a bridle—that I found myself caring about her character's journey even though I disagreed so markedly with her worldview.

And it's a tribute to Bob Baker's sure-handed treatment of this infrequently-performed play that days after seeing it, I still find myself thinking over many of the questions it raises and pondering whether the Duke is a scoundrel or just a wily trickster—the ultimate politician. (I'm still also trying to make sense of the scenes involving the malaprop-spouting lawman Elbow, which are full of those bewildering Shakespearean plays on words that you practically need to be F.R. Leavis to understand.) Perhaps the highest compliment I can pay Baker's production is that it makes me wonder why theatre companies don't do *Measure for Measure* all the time. ●

MEASURE FOR MEASURE

Directed by Bob Baker • Written by William Shakespeare • Starring James MacDonald, Jan Alexandra Smith and David Storch • MacLab Theatre, The Citadel • To Mar 21 • 425-1820

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Young: gifted and black

Billie Jean Young shines *This Little Light* on activist Fannie Lou Hamer

By MALCOLM AZANIA
(MINISTER FAUST)

"I'm sick and tired, and I'm sick and tired of being sick and tired." That phrase, arguably the most brilliant soundbite of the entire American pro-democracy movement, slipped from the lips of a woman who began life as a 20th-century slave. Fannie Lou Hamer was born in 1917 to a Mississippi sharecropping family of 19 children. Sharecropping, an American form of indentured servitude, doomed hundreds of thousands of people, especially African Americans, to permanent destitution without any hope of escape, trading away their labour against an invincible mountain of family "debt."

Hamer began picking cotton at age six, developed a permanent limp from polio and was forced by poverty to drop out of school after Grade 6. But she was apparently invulnerable to despair; in 1962, Hamer answered the call of the Student Nonviolent Coordinating Committee (SNCC) for voter registration—a right she'd never been told was hers.

Thus began Hamer's activist career, which saw her get arrested, threatened with death, beaten, shot at and exiled from her ancestral farm. She also co-founded the Mississippi Freedom Democratic Party, a left-caucus of the Democratic Party, which successfully forced the Democrats towards greater racial inclusion in the south, created a food co-op for the poor, the Freedom Farm Co-operative, and co-founded the National Women's Political Cau-

cus. She passed away in 1977, a hero of two movements.

This weekend, the Citadel Theatre presents *This Little Light*, a one-woman show on Hamer by Billie Jean Young, a writer, actor, singer, lawyer, scholar, activist and recipient of a prestigious \$500,000 MacArthur "Genius" Fellowship. But even with such accomplishments, how does Young transport herself into the psyche of someone who faced such

PREVIEW THEATRE

overwhelming odds? "I am a student of the civil rights movement," Young says. "I lived the trek to freedom—I was a young teen. While I was not on the front line, I was always there and I was always working. I did the marching. I came out



Fannie Lou Hamer

of the same kind of background [as Hamer]. The only means of living was picking cotton and domestic work. Fannie Lou Hamer speaks the language of the community out of which I come. Even though it was

Mississippi, there wasn't really a nickel's worth of difference in the way people lived."

Young sees her show, which she wrote and has performed more than 500 times in 18 years at request-only shows on three continents, as having special appeal to the young. "She was an intrepid person," Young explains, "and so unafraid to step out—and that is the stuff of young people.... She was a woman of vision—the perfect example of what can come out of a community when people really work to organize it."

WHILE NORTH AMERICAN SOCIETY is often fractured along lines of gender, race and class, Young says Hamer had the power to transcend all three. "Hamer was not averse to mentioning [gender disparity among African Americans] herself," she says. "She recognized the need for a women's movement, and she would leave civil rights [organizing] and go over there, even thought that response was largely white in the United States."

Young notes that the pro-democracy movement had a tendency to put the men on a pedestal. "Our Black community has done the same thing," she says. "You see, in the movement we recognized early on, and we thought it was better, not to address the male supremacy, which is a part of U.S. culture. We thought when people said, 'Here's the brothers,' that they were including us. But they really weren't."

You can hear more of Malcolm Azania's interview with Billie Jean Young tonight (Thursday) from 8 to 10 p.m. on The Phantom Pyramid on CJSR 88.5 FM. ☉

THIS LITTLE LIGHT/THE SHOULDER UPON WHICH WE STAND

Performed by Billie Jean Young • Citadel Theatre • Fri-Sat, Mar 5-6 • 426-5807/425-1820



theatre notes

By PAUL MATWYCHUK

Bohemian rhapsody

The Winter's Tale Project • La Cité francophone (8627-91 St) • To Mar 7 • reVUE Nearly three years ago, Chris Wynters and Jeff Smook collaborated on *Red Lips*, a likable, light-hearted musical based on James Shirley's play *The Lady in Question*. With his new musical *The Winter's Tale Project*, Wynters has returned to the 1600s for his inspiration, but this time he and librettist Bridget Ryan are operating on a scale nearly five times more ambitious: he's got 19 people in the cast instead of four, and his source material is one of the most puzzling and tonally inconsistent works in the entire Shakespearean canon. But Wynters and Ryan are only partly successful in wresting it into shape.

Take the very first scene, set during an elegant party in the castle of Leontes, king of Sicily, who is seized by an insane fit of jealousy when he spots his very pregnant wife Hermione flirting with his lifelong friend Polixenes, the king of Bohemia. Leontes's unmotivated shift from loving husband to unreasoning tyrant usually seems pretty abrupt in most productions of the play, but in "Too Hot, Too Hot," Wynters slows down the action and allows Leontes to linger long enough on the sight of Hermione and Polixenes for the poison to seep into his mind. On the other hand, this number is interpolated into the middle of a party song called "Helluvavine" whose brassy lyrics ("We're livin' in heaven and havin' a helluvavine!") and disco choreography are a little too square even for my tastes. Yet even though I didn't care for the song, it was hard not to be impressed by the size of the cast, and all the excellent singers populating it. (Pamela Gordon, Christian Mena, Christian Goutis and Jocelyn Ahlf are among the principal players.)

Everyone in the cast performs this material with great commitment, but Wynters and Ryan haven't pulled off the trick of making the wildly disparate elements of Shakespeare's plot—Leontes's crazed destruction of his own marriage, the comic rural romance between Polixenes's son Florizel and Leontes's daughter Perdita, the bizarre, magical ending that restores Hermione to life—all seem like part of a unified dramatic vision. The play is full of colourful incidents and characters, but you don't feel there's a compelling theme in the middle of it all that drew Wynters and Ryan to this particular story. The plot keeps going off on odd tangents (as in an overlong prison scene or a series of hijinks at a Bohemian sheep-shearing festival), but it doesn't feel like it's going there on its own dramatic power; it feels like it's just shrugging and following Shakespeare's lead. The song that closes the first act, "Stuck With the Bear," is all about obeying Shakespeare's orders even when they don't make any sense.

Still, it must be said that Wynters has written a terrific score here—he's

got a great knack for finding lyrical hooks and writing natural, conversational melodies. "Stuck With the Bear" is a really fun song, and "For Innocence Sake" is a top-notch ballad that keeps building in intensity with each successive verse. Wynters, Ryan and their actors obviously have the talent to make this into a magical show; they just need to figure out precisely what seemed magical about this play in the first place.

Fade to Gray

Back in January when the great Hollywood musical star Ann Miller died, I couldn't get over how many people made a point of consoling me. Years ago, I wrote and performed a Fringe play in which I claimed to have once been Ann Miller's lover, and it was kind of lovely to see how genuine everyone's sympathy for me seemed to be. It didn't seem to matter that my relationship with Miller was completely fictional; people behaved as if I'd truly lost one of the dearest people in my life.

In fact, I was more upset at the time about the loss of an even dearer source of inspiration. On January 10, the brilliant actor and monologist Spalding Gray mysteriously disappeared after taking his children to see the film *Big Fish* at a Manhattan movie theatre. He hasn't been seen since, but although his wife Kathie Russo continues to hold out the hope that her husband might still return home, it seems more and more likely that Gray is dead. Gray's lifelong battle with clinical depression had intensified greatly over the last few years following a terrifying car accident in Ireland, and he had become obsessed with the idea of committing suicide by jumping off the Staten Island Ferry. He nearly drowned himself in October when he leapt off the Sag Harbor Bridge.

Like most people outside New York, I was first exposed to Spalding Gray through Jonathan Demme's 1987 concert film *Swimming to Cambodia*, in which Gray described his experiences in Thailand, searching for a "perfect moment" while playing a small role in the film *The Killing Fields*. It was probably my very first exposure to "alternative" theatre—or whatever you call theatre that doesn't involve actors playing characters and wearing costumes and reciting someone else's lines on a set. The idea that something as simple as a man sitting behind a desk and telling interesting stories about himself could qualify as a play was revolutionary to me—and years later, when I was thinking about doing my first Fringe play, it was Gray's example that gave me the courage to go forward. Theatre seemed within my reach.

My favourite Gray monologue these days is probably *Monster in a Box*, in which Gray hilariously describes how he began writing his first novel, only to have his neurotic work habits cause the manuscript to balloon into a 1,000-page behemoth. I've always thought of it as Gray's funniest piece, but in retrospect it seems like his saddest, haunted as it is by the spirit of Gray's mother, whose suicide cast a long shadow over his life.

Gray may have spent his entire career talking about himself, but he was instrumental in helping me find a voice of my own. I find the thought of him lying at the bottom of the New York Harbor is almost unbearably tragic—the last thing I thought Spalding Gray would ever do was stop swimming. ☉

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in co-operation with
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WEEKLY

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DANCE

ELLES 1st Hr. Haar Theatre, 10045 155 St (424-1757) • Presented by the Brian Webb Dance Company, choreography by Nicole Redard • Mar. 5-6 (8pm) • \$25 (adults/\$15 (student/senior)) • Tickets available at TIX on the Square

THE LITTLE HOUSE DANCE PROJECT [L. Little Brichhouse, 424-1757] Presented by Mile 2nd Dance, choreography by Carrie Morley • Mar. 11-14, 15-21 (8pm) • \$12 (adv/\$15 (door))

OUR LADY OF GUADALUPE BENEFIT The Provincial Museum Theatre, 12845-102 St (424-1757) • Presented by Pedro Guzo Spanish Flamenco Dancers • Sun, Mar. 14 (3pm) • \$10 (adults/\$6 (child)) • Tickets available at TIX on the Square • All proceeds go to the Hispanic Catholic Church of Edmonton, Our Lady of Guadalupe

RÓDA DE CAPOEIRA The Capoeira Academy, 6807-104 St (799-3500) www.capoeiradmonton.ca • A free performance of a Brazilian mix of dance, martial arts and percussion • Every Sat (2-3pm)

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6111/4808-5900) • Open Mon-Sat, 10am-5pm, Sun 10am-8pm (closed Wed) • **WIND CHASE** • A.C. • Mar. 5-6 (8pm) • \$25 (adults/\$15 (student/senior)) • Tickets available at TIX on the Square • Mar. 7 • **DISCOVERY CARNER MATTERS**: Until Apr. 3

ART BEAT GALLERY 26 St. Anne St. St. Albert (459-1932) • Landscape pastel artworks by Leopold • Until Mar. 19

ARTSHAW STUDIO GALLERY 3rd Floor, Knol Building, 10217-106 St (423-9966) • Open Thu 5-8pm or by appointment • Artworks by Ryan Brown, Jeff Collier, Arlene Riech, Tim Reichen, and others • Gabriela Rosende, Greg Swain, Anna Zsul, Eugene Uhlen and guests

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • Group show featuring artworks from artist members • Until Mar. 10

CHRISTIE BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm • **A VIEW OF UNDERSTANDING**: Portraits by Christl Bergstrom; until March

ARTS CENTRE 10943-84 Ave • **VIDA SACRADA**: Paintings by Gonzalo Canales • Sat, Mar. 6 (7-9:30pm)

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • **STREETSCAPES**: Artworks by Danny Singer • Mar. 6-20 • Opening reception: Sat, Mar. 6 (2-4pm)

EDMONTON ART GALLERY 2 St. Winston Churchill Sq (423-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm, Closed Mon • **MAXWELL BATES**: At the CROSSROADS OF EXPRESSION-ISM: Until April, 18 • **Ken Macdonald**: Mar. 6-June 6, Talking with the Sun, Mar. 7 (7pm) • **RELEA NOTES**: Artworks by the Ofrianagan brothers, Mar. 6-June 6; Artists in dialogue: Sun, Mar. 7 (2pm) • **Klynn Gallagher: TIDAL TIGER**: A multimedia installation by Klynn Gallagher • Until Mar. 17 • **ALL IN ONE DAY SUNDAY**: Sun, Mar. 7 • **8-PM CHURCH**: **SPRELLBOUND**: until Jan. 2005 • \$15 • \$12/\$10 (student/senior), \$5 (children 6-12)/free (member/children 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Wed and Fri 10:30am-5pm; Sat 10:30am-8pm; Sun 11am-5pm, Closed Mon • **TURNING A NEW PAGE**: Artworks by Mason Byers • **MORE FELT LANDSCAPES**: Artworks by by Myrna Harris • Until Mar. 28

EXTENSION CENTRE GALLERY 2nd R. University Extension Centre, 8303-104 Ave (492-3030) • Open Mon-Fri 9:30am-5pm; Sat 9:30am-4:30pm • **CHANCY: CONTEMPORARY HAND DYED** **INSPIRED BY PRE-COLUMBIAN PERU**: Textile artworks by artists from the Department of Human Ecology • Until Mar. 17

FRINGE GALLERY 3841 10516 Whyte Ave (423-0240) • Open Mon-Sat 9pm-12am • **PHYSIQUE**: Mixed media artworks by Shelley Rothenberger • Through March • Opening reception: Sat, Mar. 6 (2-5pm)

GALLERY DE JONGE 20222A Hwy 164, Spruce Grove (962-9505) • Open Tue-Sun 11-5pm, anytime by appointment • Work by local artists Beth Coules, Earl Cummins, Henry de Jager and Mary Masters

GIORDANO GALLERY 10080 Jasper Ave (429-5066) • Mixed media paintings by Ruby Mah and etching, chine-collé prints by Akiyo Taniguchi • Until Mar. 18

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **TERRENE**: Artworks by Brian Burn • Until Mar. 13

JEFF ALLEN ART GALLERY Strathcona Plaza Senior Centre, 10831 University Ave (483-5807) • Open Mon-Fri 9am-4pm • Pen and ink artworks by James Greenough • Mar. 6-Apr. 1 • Open house: Wed, Mar. 10 (6-8:30pm)

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 10am-5pm • **Artworks by various artists** • Through March

JOHNSON GALLERY 11817-80 St (479-8244) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Jim Brager, Don Sharpe, prints by Toti, pottery by Noboru Kubo • Through March

LATITUDE 53 10248-106 St (423-5533) • **Main Space: PLAY/PAUSE/REWIND**: Installation by Bear Craig • Until Mar. 13

MCPAC MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • **First Punkd Potters**: Guild biennial show; until Mar. 8 • Paintings by Sophia Podgryba and silverwork motifs by Karen Canting: Mar. 12-Apr. 6

MUSEE HERITAGE MUSEUM 5 St. Anne Street, St. Albert (454-1528) • Open Tue-Sat 10am-5pm, Sun 1-5pm • **INKUSUK: 81 STONES COULD SPEAK**: Until Apr. 18

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat 10-5pm; Thu 10am-8pm • **CAPTIVATING COMMODE**: Three lavatories created by Gempert, Nicole Galties, Paul Freeman; until Mar.

5 • **SYSTÈME**: Artworks by Nicole Galties, Daryl Rydman, Margaret Witsch, until Mar. 5 • **THE SPEEDING SUBJECT**: A group exhibition of paintings and drawings featuring May Joyce; Mar. 11-Apr. 10; opening reception: Thu, Mar. 11 (7-9pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open: Sat 9am-5pm, Fri 8am-9pm • **BIG THINGS** 2: Featuring large-scale sculptures by the artists of the North Edmonton Sculpture Workshop, until Apr. 30 • **SYNCRUDE CANADA ABOARD THE PLEISTOCENE**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, fossils, artifacts and more • **BIG ROCK**: **The Natural History Gallery**: • Permanent exhibit • **THE BRIDG GALLERY**: Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH**: Geology collection. Permanent exhibit • **WILD ALBERTA**: Geology. Permanent exhibit • **A TO Z AT THE MUSEUM**: Every Sat (11am-1pm): family fun drop-in program

REGOLETTO'S CAFE 1068-106 St • **AIDA TO ZAZA**: Featuring artworks by various artists • Until Apr. 30

ROWLES AND COMPANY 10130-103 St (426-4035) • Glassworks by several B.C. and Alberta artists including Mark Gibeau, Art Vargas and Marcia de Vique • Paintings by Angela Grotelberg, Lisa Legge and Kathryn Sheran • **Hotel MacDonald**: Acrylic paintings by Steve Mitts • **Oxford Tower Lobby**: Oil paintings by Audrey Plannmuller • **Scala Place Lobby**: Artworks by Frances Alty-Arcott • **St. John's Tower Lobby**: Paintings by Sheila Leach, Frances Alty-Arcott and Glenda Beave • Glass art by Daniel Vargas, Mark Gibeau, Carol Jane Campbell and Marcia de Vique • Until March

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **SPRING SHOW**: Artworks by Paul Constantine, Owen Frank, Leslie Poole, John Snow, Marianne Watchen • Until Mar. 26

SNAP GALLERY 10317-104 St (423-1492) • Open Tue-Sat (12-5pm) • **MINE**: \$15: Photographic printworks by various artists • Until Mar. 14

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Vardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noboru Kubo and Jacqueline Stentery • Until Mar. 26

SPECTRUM ART GALLERY AND STUDIO 11745 Jasper Ave (462-6677) • Open daily 10am-6pm • Paintings by Christine Galties • **THE BRIDG GALLERY**: Bridget Turner, Deanna Larson and David Phillips • Until Mar. 26

STOLLERY GALLERY 9702-111 Ave (488-0255) • Open: Mon-Thu 10am-2pm, Sat 10am-2pm • Artworks by artists who work alongside the artists with disabilities in the Nina Hagerty Centre studio • Until Mar. 26

STUDIO 321 Rice Howard Way, 10168-100A St (424-6740) • Open Sat 1-4pm • **THE FATHER** **SON EXHIBIT**: Artworks by Marc Muzan and Louis Muzan • Until Mar. 30

VAAGA GALLERY 3rd Flr, Harcourt House, 10215-112 St (421-7371) • **PRAIRIE SCAPES**: Landscape paintings and drawings by Mary Wenger, Mel Stevenson and James Cupido • Until Mar. 20

VANDERSELLE GALLERY 10183-112 St (425-0286) • Open: Tue-Sat 11am-5pm • Group show featuring paintings by Sam Lam, Jonathan Forrest, David Alexander, George Nagy James Lahry, Steel sculpture by Lisa Burns • Mar. 13 • Until Mar. 20

THE WORKS GALLERY Commerce Place, Main Pl, 10150-Jasper Ave (426-2122 ext. 226) • Open: Mon-Fri 10am-5pm • **BELLES OF THE BALL**: Metal sculptures by Bianca Chua and Linda Maines • Until Mar. 26 • Opening reception: Mar. 5 (7-9pm)

LITERARY

BACKROOM VODKA BAR 201, 10324-82 Ave • **I Love Alberta Beat**: Beat poetry open stage hosted by The Alberta Beatniks • Every Tue (8pm) • Until Mar. 30

CALABASH CAFE 10630-124 St (414-6255) • Every Wed (7:30pm): **The Poet's Ouvre**: readings by Local authors

UNIVERSITY OF ALBERTA • Business 2.5: Poetry Roundtable: Featuring Douglas Bouras, Edward Blodgett, George Bowring and Jonathan Hart, Fr. Alberta Beatniks • Every Tue (8pm) • Until Mar. 30 • **Reading by George Bowring (poet)**: Thu, Mar. 7 (8-10:30pm); free

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateau Boulevard (469-4999) • Dale Downing; Mar. 4-6

FARGO'S 10307-82 Ave (433-4526) • Improv comedy • Every Sun

RED'S WEM (481-6420) • Hypno Sunday: With hypno-notic Sallah • 9-10:30pm • Free

THEATRE

ANYTHING GOES Third Space, 11516-103 St (420-1757) • Judy McFerran, Timothy J. Anderson and Sally Hunt present a cabaret-style revue celebrating 70 years of classic Broadway tunes • Mar. 5 (8pm); Mar. 6 (3pm) • \$15 (adults/\$12 (student/senior)) • Tickets available at TIX on the Square

THE BLUE ORPHAN Catalyst Theatre, 8529 Gateau Boulevard (431-1750) • Presented by Catalyst Theatre • A return engagement of Jonathan Christenson and Joey Tremblay's Sterling Award-winning multi-character musical fantasy about the unseen but intricate web of connections—including a rare singing butterfly—that ties together the inhabitants of a crumbling industrial town • Mar. 12-21 • \$21 (adults/\$16 (student)) • Tickets available at TIX on the Square

CHIMPFOUR Verscona Theatre, 10329-83 Ave (448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Sat (11pm) except last Sat of each month

DIE-MATSE Verscona Theatre, 10329-83 Ave (448-0695) • Jeff Haman, Stephanie Wolfe, Mark Meier, Josh Dean, Davina Stewart and Leona Bruckman celebrate the 33rd season of Edmonton's legendary live improvised show by spoofing the '50s melodramas of Douglas Sirk and Grace Metalious • Every Monday (8pm)

ENHANCING VARIATIONS Verscona Theatre, 10329-83 Ave (434-5564/420-1757) • Presented by Shadow Theatre • Marianne Copthorne directs David Michaelly and John Sproule in Eric-Emmanuel Schmitt's drama about a reclusive Nobel Prize-winning author who grants a rare interview to a journalist about his new book, only to discover that both men share a connection with the mysterious woman who inspired it • Mar. 11-28 • Preview (Mar. 10, 8pm) \$8; Tue (8pm); \$10; Wed, Thu (8pm), Sun (2pm); \$15/\$12 (student/senior); Fri-Sat (8pm) \$20/\$16 (student/senior) • Sat (2pm): Pay-what-you-can; Tue: \$10 (all seats); Fri, Sat: 12-For-One • Tickets available at TIX on the Square

ESPRESSO Kaata Theatre, Jubilee Auditorium (420-1757) • Moms Entertain directs Lucie Francione (who also wrote the script) and Todd Thomson in a modern-day drama about three women, all from different generations, all members of the same dysfunctional Italian family, who come together when a car crash threatens to take the lives of the man they all love • Mar. 11-20 • Tue-Sat (8pm), Fri-Sun (3pm) • \$25/\$22 (each for groups of 10 or more) • Tickets available at TIX on the Square 420-1757

FIVE YEARS (5 ANS) La Cité Francophone, 8627-91 St (420-1757) • Presented by Fringe Theatre for the People • The world of the play is a French-Canadian one • Deborah Coteau directs Manon Beaudoin, Bruce McKay and Isabelle Rousseau in David Baudemont's French-language drama about two lovers who are torn apart by a war that forces them to confront a terrible secret when Germany is reunited • Mar. 11-13, 18-20 (8pm); Mar. 14, 21 (2pm) • \$17 (adults/\$12 (student)) • Tickets available at ULInet, the, Mar. 14 • Until Mar. 26

HARRY AND SALLY'S WEDDING Jubilation's Dinner Theatre, WEM, 882-170 St (484-2424) • Until Apr. 4 • Wed, Thu: \$46.95; Fri-Sat \$56.95; child (12 and under) \$20.05; senior (Wed only) \$31.05

LITTLE GREEN RIDING HOOD Arts, 10330-84 Ave (448-9000) • Presented by Fringe Theatre for the People • The world of the play is a French-Canadian one • Camer Butler's multicultural and environmentally conscious retelling of the story of Little Red Riding Hood • Mar. 12-21; Mar. 12, 19 (7pm); Mar. 14, 21 (2pm) • Tickets available by phone at 448-9000

MEASURE FOR MEASURE The Citadel, 9828-101A Ave (425-1820) • Bob Baker directs David Storch in William Shakespeare's 1604 "problem play" about a man whose reputation is ruined by a death sentence • Mar. 11-21 • Tickets available at Citadel Theatre box office

NEW CANADIAN KID The Citadel, Rie Theatre, 9828-101A Ave (425-1820) • Tracy Carroll directs the Canadian's off-revived children's play about foreign schoolchild's efforts to adapt to the strange language and customs of a new country after his family relocates to Canada from their native "Homeland" • Mar. 9-21 • Tickets available at Citadel Theatre box office

THE PIRATE SHOW OF CAPTAIN SMUG Celebrations Dinner Theatre, Oasis Entertainment Hall, 13103 Fort Rd (448-9339) • The crew of the pirate ship Sunny sails all over the world in a musical about the adventures of a packed with music, swordfights and mermaids • Until May 9, Wed-Sat (6-11pm), Sun (5-11pm) • Tickets range from \$34.95-\$49.95/\$20 (children 12 and under)

SHEAR MADNESS Mayfield Dinner Theatre, Mayfield Theatre, 10615-109 Ave (483-4055) • A wacky interactive murder mystery aimed at Edmonton's hairedding social that is turned upside-down when the illustrious concert pianist who lives in the apartment upstairs is murdered • Until Apr. 18

SURVIVAL: THE IMPROVISATION GAME The Third Space, 11516-103 St (424-6304) • Live, competitive improvisational comedy with "an element of danger" • Mar. 5 (9-11pm) • \$5 • Tickets available at the door

THEATROSPOTS Verscona Theatre, 10329-83 Ave (448-0695) • Presented by Rapid Fire Theatre • A team of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Fri (11pm) • Tickets available by phone

THE TIGHT LIGHT/THE SHOULDER UPON WHICH WE STAND The Citadel Theatre, 9828-101A Ave (425-1820) • Presented by the Council of Canadians of African and Caribbean Heritage and the Black Pioneer Descendants Society of Alberta • A pair of one-act plays dealing with the black civil rights movement of the 1960s • Mar. 5-6 (7pm) • \$25/\$35/\$45 • Tickets available at the Council of Canadians of African and Caribbean Heritage office, Citadel Theatre

THE UNDISCOVERED CATALYST Theatre, 8529-103 St (420-1757) • Presented by QuickChange Productions • Chris McGregor directs Troy O'Donnell, Gretel Ross and Scott Walters in Steve Martin's adaptation of Carl Sternheim's 1910 farce about a puritanical bureaucrat who fears his standing in the community will be ruined when his wife's underpants fall to the ground during a parade for the king • Mar. 6, Tue-Sun (8pm), Sat (2pm) • \$17 (adults/\$15 (student/senior/Equity))/\$10 (Tue) • Tickets available at TIX on the Square 420-1757

THE MILE GOVERNORS AND OTHER PSYCHOLOGICAL VARIATIONS Theatre, 10329-83 Ave (433-5199) • Mar. 21-21:55 • Leona Bruckman, Briana Buckmaster, Marianne Copthorne, Jeff Haman, Andrew Kushnir and Davina Stewart star in this evening of three short plays directed by Stewart Lemore • A revival of his award-winning 1987 lesbian parody *The Vile Governors*, the absurd melodrama *Sinners Three*, and an all-new take of love, infidelity and gambling, *A Widow's Crimes* • Mar. 21-21:55 • Tue-Sat (8pm) • \$20 (adults) • \$18 (adults/\$15 (student/senior/Equity)) • Tue evening and Sat matinee: Pay-What-You-Can • Tickets available at TIX on the Square 420-1757

WINGFIELD ON ICE The Citadel, Shogre Theatre, 9828-101A Ave (425-1820) • Rod Beattie stars in the latest installment of playwright and actor Beattie's hugely popular series of multi-character one-man shows, in which banker-turned-farmer Walt Wingfield and his wife Maggie find their preparations for the birth of their first child complicated when an ice store on their property turns their farmhouse into what also looks out their heat and light • Mar. 13-Apr. 4 • Tickets available at Citadel Theatre box office

THE WRITER'S TALE The Citadel, Shogre Theatre, 9828-101A Ave (425-1820) • Presented by the Council of Canadians of African and Caribbean Heritage and the Black Pioneer Descendants Society of Alberta • A pair of one-act plays dealing with the black civil rights movement of the 1960s • Mar. 5-6 (7pm) • \$25/\$35/\$45 • Tickets available at the Council of Canadians of African and Caribbean Heritage office, Citadel Theatre

UPWARD BOUND TOASTMASTERS Baker Centre, 10th Fl, 10025-106 St (477-2613) • Every Wed (7pm): Meeting about public speaking, an opportunity to improve your communication and leadership skills

YOUTH ANTI-RACISM PROJECT (YAP) University of Alberta, Education North, Room 1-126 (425-4644) • Ongoing project open to people interested in social justice issues (for ages 16-30) • Tue, Fri 9 (6-8pm)

For your free listings to 426-2889 or e-mail them to listing@vive.ab.ca. Deadline is Friday at 3pm

CLUBS/LECTURES

ALASKA TO NUNAVUT Provincial Museum Auditorium, 12845-102 Ave • A presentation and tour by author/guide Neil Harding • Thu, Mar. 4 (7pm-8:30pm)

BUDDDH MEDITATION GAMA Gama United Place, 11148-85 Ave (412-1006) • Every Thu (7-9pm): Meditation group

COLONY OR COUNTRY? Maier Learning Centre, Engineering Teaching and Learning Centre (ETLC), U of A Campus, 116 St, 91 Ave, www.uualberta.ca/parkland (492-8558) • A public forum featuring Maude Barlow, Murray Dobbin, Gordon Laxer • Tue, Mar. 9 (7pm) • Free

DOING IT IN THE DARK HC L-3 U of A Campus • Film studies seminar *Writing (and Acting) on the Verge of a Nervous Breakdown* Doug Bell • Tue, Mar. 9 (2pm)

EDMONTON TRANSIT SYSTEM COMMUNITY CONFERENCE Grant MacEwan College, Conference Theatre, 10500-104 Ave (496-1090) • Sat, Mar. 6 (8am-12:30pm) • Pre-regist

EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT • Overlanders Elementary School, 1150 Hermitage Rd (496-5809) • To discuss the proposed amendments to the Hermitage Area Outline Plan; Mar. 10 (7pm) • **Queen Alexandra Community League**, 10425 University Ave (496-6134) • Discuss proposed amendments to the Strathcona Area Redevelopment Plan; Mar. 10 (7pm)

EMPLOYMENT EQUITY-WHAT IS IT IS WORKING? Grant MacEwan College, 10700-104 Ave, Rm 5-142 (425-4644) • Northern Alberta Association of Business and Industry • Thu, Mar. 11 (7-8:30pm) • Free

THE EQUALITY OF WOMEN AND MEN, THE ROLE OF BOYS AND MEN ON THE ROAD TO EQUALITY Gamae Place meeting Rm, 11148-84 Ave, U of A Campus (993-1562) • A lunch-hour discussion with Dr. Susanne James • Mon, Mar. 8 (noon-1pm)

FREE TIBET • City Hall (439-8225) • Candlelight vigil to promote freedom for the Tibetan people; Fri, Mar. 12 (7:30pm) • **Earth's General Store**, 10832 Ave. 9 (988-2713) • China out of Tibet march; Sat, Mar. 13 (3pm)

INTERNATIONAL DAY FOR THE ELIMINATION OF RACIAL DISCRIMINATION W.P. Wagner High School, 6310 Wagner Rd, 63 Ave St (425-4644) • Northern Alberta Alliance on Race Relations • Thu, Mar. 11 (11am-1pm) • **Malcolm Azania**, and entertainment • Mon, Mar. 8 (2-20:30pm)

MADONNA THE KABBALIST, LEVINA'S THE LIV-VAK Humanities Centre, U of A Campus, 111 St, Rm 111 St Rm L-2 • Lecture by Professor Francis Landy, part of *The Sacred in Contemporary Cultures* series • Thu, Mar. 4 (3:30pm)

T.A.L.E.S. EDMONTON (433-2932) • Storytelling live events. Every 2nd Fri (8pm) • The oral tradition of storytelling (be a listener or a storyteller)

THE TIBETAN BUDDHIST MEDITATION SOCIETY, CADDEN SANTEN LING 11403-011 St (479-0014) • Learn about Tibetan Buddhism and meditation with Khusok Dhamchoe of Nangyang Monastery in India • Every Tues (7-9pm); beginners • Every Wed (7-9pm) and Sun (11am-1pm); advanced

WHAT'S THEIR BEEF?: IS THERE A CANADIAN MEAT? Nina's Restaurant, 10139-124 St • U of A PHILOSOPHERS' CAFE: Meeting and discussion with Dr. Wenran Jiang (guest scholar) and Dr. Ian Macleod (moderator) • Sat, Mar. 6 (2-3:30pm) • Free

UPWARD BOUND TOASTMASTERS Baker Centre, 10th Fl, 10025-106 St (477-2613) • Every Wed (7pm): Meeting about public speaking, an opportunity to improve your communication and leadership skills

YOUTH ANTI-RACISM PROJECT (YAP) University of Alberta, Education North, Room 1-126 (425-4644) • Ongoing project open to people interested in social justice issues (for ages 16-30) • Tue, Fri 9 (6-8pm)

QUEER LISTINGS

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDUYS NITE CLUB 112758 Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every Mon: Free pool. Djs Arrow Chaser, Jeffy Pop, Code Red • No membership needed

DIGNITY EDMONTON (482-6845) • Support community for lesbian Catholics and friends • **DOWN UNDER** 12224 Jasper Ave (482-7960) • Steamboat

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

GAY MEN'S OUTREACH CIRCLE (GMOU) 45, 99-106 St (488-0564) • Peer support initiative for gay/bisexual men who works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV resources and education • The Interfaith Association on AIDS provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCSE, Suite 45, 9912-106 St • Meetings every second Thursday each month

INSIDE/OUT U of A Campus • Monthly meetings for campus-based lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff of the U of A to network and socialize in a supportive, non-oriental (fall and winter terms) • Contact Kris Wells (wells@ualberta.ca) or Marjone Wonham (mwonham@ualberta.ca) for info • www.ualberta.ca/~cied/eps/AgapeVerdana.htm

LAMBDA CHRISTIAN COMMUNITY CHURCH Gamae United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/livapos • (468-5768) • Edmonton Persons Living With HIV/AIDS • Peer-facilitated support groups, peer counselling • Daily drop-in

OTHERNERS CONCERNED www.lncn.org (426-0905) • A support community which gathers monthly for sharing, friendship, individual support and making waves for our own spiritual questions

SAFING WAVES SWIMMING CLUB www.geocities.com/makingswaves_edm • Recreational and competitive swimming with competitive swimmers encouraged to participate. Socializing after practices • Practices every Mon and Thu

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG GLCCSE Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month • 7:30pm • Support group for parents, families and friends of lesbians



free will astrology

By ROB BREZSNY

ARIES

Mar 21 - Apr 19

Do you ever feel an urge to kiss trees? Do animals sometimes talk to you? Can you predict the future by divining the way cornflakes float in the last puddle of milk in your bowl? Do you have a special fascination with chocolate roosters, statues of pro wrestlers and conspiracy theories? Have you ever fantasized about being a transsexual spy? Are there patterns that resemble constellations on the soles of your feet? If you answered yes to two or more of these questions, you're most likely an extraterrestrial who has amnesia or is in disguise. The upcoming week will be fantastic because events will remind you of life on your home planet. If you answered no to four or more questions, you're probably not an alien, but for maximum comfort you should act like one this week.

TAURUS

Apr 20 - May 20

The world's largest private bank, Citigroup, has agreed to stop financing projects that damage sensitive ecosystems. It has promised to invest more in projects that use renewable energy and to pursue policies that protect indigenous people. How did this impossible dream come to pass? The humble but dogged environ-

mental group Rainforest Action Network creatively pestered Citigroup for years until the corporation gave into its demands. I see a comparable David-over-Goliath victory in your future, Taurus, so keep plugging away at your quixotic quest. For inspiration, recall Margaret Mead's words: "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it's the only thing that ever has."

GEMINI

May 21 - June 20

If you live in the Northern Hemisphere, the sun is rising about a minute earlier each morning and setting a minute later every evening. As a result, you're drinking in about 15 minutes more sunlight every week. The psychological effect of this steady influx has been slowly growing and, in concert with certain astrological influences, will soon reach critical mass. As a result, you will become sun-like: a luminous beacon of warmth. Everything you shine upon will look brighter, and your own beauty will be highly visible too. It will be a perfect time, therefore, to make a dramatic move that helps you pursue your dreams harder and smarter.

CANCER

June 21 - July 22

Many people have come to feel that nature is boring, notes educator Thomas Poplawski. Writing in *Renewal* magazine, he fingers TV's hyperactive imagery as the cause. In becoming addicted to this alternative reality, the mass audience has become numb to the more slow-paced entertainment value of trees and mountains and streams and clouds. Have you been contaminated? Has your capacity for patient observation and reverent objectivity been damaged? If so, this is a perfect astrological moment to seek the cure. I urge you to wander out into the wild places and stay there until you see how interesting they are.

LEO

July 23 - Aug 22

If you eventually become a millionaire philanthropist, it will probably be because of the forces you set in motion during the next three weeks. If, in the 22nd century, there arises a religious cult that worships you as a sex god or love goddess, it will be because of a seed you germinate very soon. Finally, Leo, if you are ultimately destined to discover the key to eternal youth, it will have a lot to do with the spacious new question you begin to ask now. These are days of awe and mystery.

VIRGO

Aug 23 - Sept 22

In order to live, you've got to be a demolisher. You take plants and animals that were once alive and rip them apart with your teeth, then disintegrate them in your digestive system. Your body is literally on fire inside, burning up oxygen you suck into your lungs. You didn't actually cut down the trees used to make your house and furniture, but you colluded with their demise. Then there's the psychological liquidation you've done: killing off old beliefs you've outgrown, for instance. I'm not trying to make you feel guilty, Virgo—just pointing out that you have a lot of experience with positive expressions of destruction. Can you think of other forms this magic takes? It's your specialty these days.

LIBRA

Sept 23 - Oct 22

It's a perfect time to launch an uprising against God. Due to a favorable alignment of your sign, the "rebel goddess" asteroid Lilith and Cruithne, Earth's "second moon," you have special leeway with the Supreme Being. It's almost certain that you won't be punished if you bitch and complain to Him about the injustices he has allowed to fester in your life. In fact, expressing your angry protest may

even get things changed for the better. Sometimes the squeaky wheel really does get the grease, even in divine matters.

SCORPIO

Oct 23 - Nov 21

Some branches of Eastern religions teach the doctrine "Kill out desire." In their view, yearning for earthly pleasures is at the root of all human suffering. The Western religion of materialism takes the opposite tack, asserting that the meaning of life is to be found in enjoying earthly pleasures. Its message is "Feed your raw longings like a French *foie gras* farmer cramming eight pounds of maize down a goose's gullet every day." We here at Free Will Astrology walk a middle path. We believe there are many degrading desires that enslave you and a few sacred desires that liberate you. Your mission in the coming weeks, Scorpio, is to identify the sacred kind and pursue them with your wild heart unleashed.

SAGITTARIUS

Nov 22 - Dec 21

Your power this week will come primarily from decisions not made, words not spoken, actions not taken and spaces not filled. Everything you need will arrive if you have created enough emptiness. Everything you love will thrive if it has the freedom to do and be nothing. To ensure that you never succumb to the pressure of Type A bullies who think every moment has to be filled with ambitious commotion, steal away often to stare dreamily out the window and listen to the sound of silence.

CAPRICORN

Dec 22 - Jan 19

It's time for a check-in, Capricorn. What progress have you been making in your work on this year's major assignments? As I suggested last December, you're most likely

to attract good fortune in 2004 if you regularly break out of your comfort zone and go wandering in unfamiliar places. You'll discover fresh secrets about how to feel happy and healthy whenever you dip into an experimental mode and try things you've never tried before. Alas, I fear many of you have yet to make a whole-hearted commitment to this thrilling quest. But if you have been waffling, it's the perfect week to dive in. And if you did take the plunge a while ago, you'll harvest a big reward any day now.

AQUARIUS

Jan 20 - Feb 18

Since 1994, Mexico's Zapatistas have evolved from a small guerrilla army fighting for the rights of indigenous people to an international cultural force whose battles are mostly waged with symbols and words. The Zapatista leader, who goes by the pseudonym Subcomandante Marcos, always appears in public wearing a mask. Periodically, his old mask wears out and he has to replace it with a fresh one. Rumor has it that he has gone through 10 in 10 years. I think this would be a good standard for all of us to live up to: to molt our persona, or social mask, once a year. It's about that time for you, Aquarius. Considering how much your inner world has transformed, it wouldn't make sense for you to keep your same old game face much longer.

PISCES

Feb 19 - Mar 20

Normally I endorse the proverb that says, "You can't cross a chasm in two short jumps." In your current state of grace, however, you just may be able to find a loophole in that cosmic law. The massive amounts of dumb luck that have been surging your way seem to be on the verge of mutating into out-and-out miracles. You could be the first anthero in your family line to turbo-charge a quantum leap of faith in mid-leap. ☺

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THE BLUE ORPHAN is Catalyst Theatre's centennial project, one that we have been working on for almost three years. The opening night on March 13th will be a celebration of our city's 100th year. Come enjoy world-class performances, great food, amazing company and Australian Wine!

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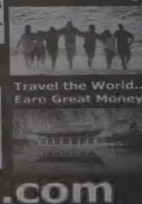
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alt sex column

By ANDREA NEMERSON

Horndog on a stick

Dear Andrea:

My wife and I go to those girl-centric dance parties where girls get to play bi and their mates get to watch. Though she's "been" with girls there in the past this last night was just for us. We also went to an after-party and had a great time watching and touching each other.

These events always leave me feeling conflicted. While there, I want to go "all the way" but also want to respect my partner's feelings. She likes to tease but is shy for the most part and stays chaste. My relationship is more important than anything and I wouldn't classify my desire as a need. Nevertheless, I have a hard time being in the moment with her because my horny side is so strong. Afterwards I'm a complete horndog for days just remembering what I saw, felt and experienced. She seems to love it (both the parties and the horndog it releases in me), which is great but I end up feeling outside myself and a little oversexed.

Should I stop going? Is there some way not to go overboard? Is public and group play just asking for trouble down the road? And lastly, what other things might we try besides drug-fueled dance parties to get the same kind of zest into our sex life?

Love, Party Boy

Dear Boy:

My immediate response to your story was, "How messy! Why do people insist on acting out these complicated scenarios when they could just stay home and, I dunno, play *The Sims Online* or something?" On second reading, though, it isn't really that messy. All you have to do to get things straightened out is stay home one night and make some lists and graphs. Sound like fun?

Now, now, it's not that bad. You're all dizzy because your various desires are dragging you in various directions. They do that. You need to figure out what's most important to you and what you need to do/can't possibly do in order to attain it.

It sounds like the worst thing that happens at these hoedowns is that you end up feeling a little dazed and overwhelmed. You get turned on in the presence of all these hot babes pawing each other, probably your wife and possibly even you. You're confusing what it's okay to do with what it's okay to feel. So here are some possible solutions: (1) clarify the

rules; put up with the feeling of disassociation and reclassify your slightly uncomfortable homdoggy feeling from "oversexed" to "sexed"; or (2) stay home.

You're also feeling some conflict over wanting to "go all the way" (you need a vocabulary upgrade there, Boy) even though you'd apparently agreed to keep yourselves to yourselves for the moment and you don't want to upset your wife. So that's problem number two.

Possible solutions include: (1) doing it anyway (not recommended); (2) going but keeping it zipped despite wishing you didn't have to; (3) going for the dancing but skipping the after-party, where (I presume) most of the temptations occur; (4) staying home and playing *The Sims Online*. There's also (5) renegotiating your current arrangement to include actual contact with these women anyway. It doesn't sound like your wife is interested right now, though, so I left that one out.

I have a feeling that #3, dancing but not orgy'ing, is going to work out the best for you at the moment. For general zest-seeking, take field trips to clubs, beaches and so on, where the girls are pretty but not quite so immediately available. This would cut down on the immediate temptation but not necessarily on the later horndoggy. Just enjoying the view and going home to act out what you didn't do in public can be surprisingly exhilarating.

Conversely, you could get yourselves a girlfriend and all stay home together. As for your question "Is public and group play just asking for trouble down the road?": not at all, but you and your wife had better walk that road together or else... potholes or something. I hate extended metaphors.

Hey, wait a second! You sneaked "drug-fueled" in there at the end, and you're complaining about feeling disassociated? I'm the last one to jump down your throat for a little recreational psychopharmacology, but if you're feeling outside yourself you may want to reconsider piling on every sort of stimulation at once. You've got to know that's asking for, if not trouble, at least some kind of weirdness.

Love, Andrea

A consummate showman

Dear Andrea:

I'm 21 and into exhibitionism. When I get naked in public, I become erect. I can't even shower at the gym. When I'm home it's no problem, but as soon as there's someone possibly looking, I become erect. How can I stop this?

Love, Show Off

Dear Off:

Keep your pants on and wait a few years.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at andrea@altsexcolumn.com.

services

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Nextfest is looking for emerging visual artists to take part in this year's festival. Check www.atheroxy.com/nextfest/artists.php for info or call 453-2440. Don't miss your chance to be a part of Edmonton's most dynamic arts festival. Submission deadline is April 1, 2004.

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Drop-in SCREENWRITERS circle. First Tue of ea. month at 7pm. Call 429-1671 or visit FAVA.ca

Call for submissions! Photographs of Edmonton Edmonton Art Gallery's 100 Years / 100 Pictures exhibition. Deadline: Apr. 16. Info: 422-6223.

Calling all artists! The Edmonton Art Gallery/Walter Phillips Gallery calling for Submissions for the 2005 Alberta Biennial of Contemporary Art. Info: Ph 422-6223.

Profiles: Public Art Gallery Seeking proposals from artists. Ph Heidi Alther 460-3310. e-mail: ahheid@telus.net Deadline: Sat, Mar. 13 (4pm)

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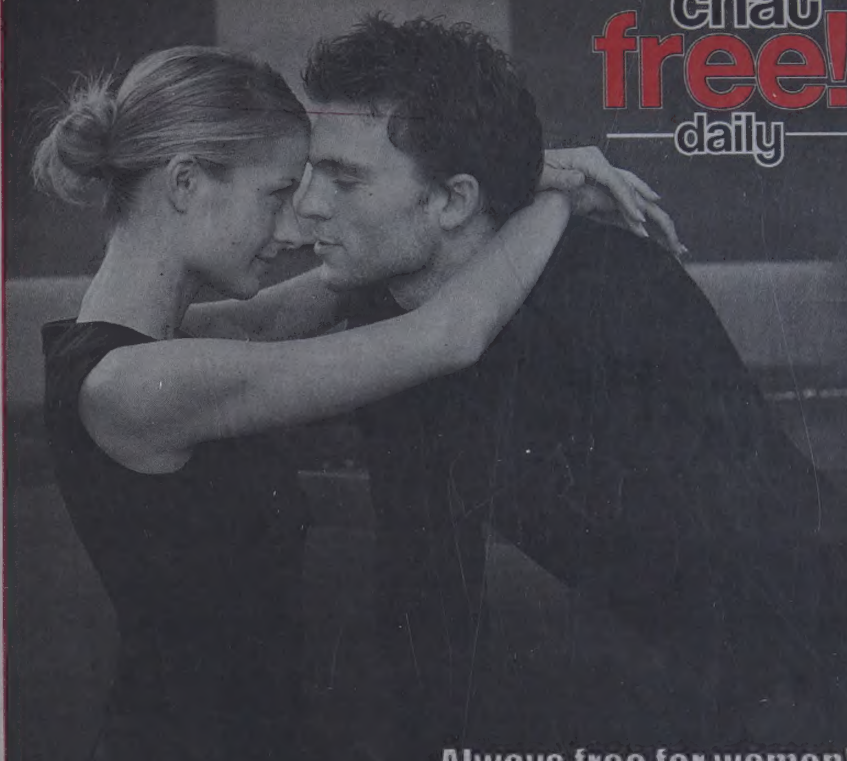
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